GUSTAVE DORÉ.

Altemus' Edition.

THE

DORÉ

BIBLE GALLERY

CONTAINING

ONE HUNDRED SUPERB ILLUSTRATIONS

AND

A PAGE OF EXPLANATORY LETTER-PRESS FACING EACH

ILLUSTRATED BY

GUSTAVE DORÉ

GRADUATE THEOLOGICAL UNION LIBRARY 1962

N8027
.D73

PHILADELPHIA
HENRY ALTEMUS
507, 509, 511 and 513 Cherry Street

Property of
CBPL
Please return to
Graduate Theological
Union Library

N
8027
D73
1895

8.97-B4795
73

Entered according to Act of Congress, in the year 1890,

By HENRY ALTEMUS,

in the Office of the Librarian of Congress at Washington, D. C.

PACIFIC LUTHERAN
THEOLOGICAL SEMINARY
THE LIBRARY

PREFACE.

THIS volume, as its title indicates, is a collection of engravings illustrative of the Bible—the designs being all from the pencil of the greatest of modern delineators, Gustave Doré. The original work, from which this collection has been made, met with an immediate and warm recognition and acceptance among those whose means admitted of its purchase, and its popularity has in no wise diminished since its first publication, but has even extended to those who could only enjoy it casually or in fragmentary parts. That work, however, in its entirety, was far too costly for the larger and ever-widening circle of M. Doré's admirers, and to meet the felt and often-expressed want of this class, and to provide a volume of choice and valuable designs upon sacred subjects for art-loving Biblical students generally, this work was projected and has been carried forward. The aim has been to introduce subjects of general interest—that is, those relating to the most prominent events and personages of Scripture—those most familiar to all readers; the plates being chosen with special reference to the known taste of the American people. To each cut is prefixed a page of letter-press, in narrative form, and containing generally a brief analysis of the design. Aside from the labors of the editor and publishers, the work, while in progress, was under the painstaking and careful scrutiny of artists and scholars not directly interested in the undertaking, but still having a generous solicitude for its success. It is hoped, therefore, that its general plan and execution will render it acceptable both to the appreciative and friendly patrons of the great artist, and to those who would wish to possess such a work solely as a choice collection of illustrations upon sacred themes.

4480

GUSTAVE DORÉ.

THE subject of this sketch is, perhaps, the most original and variously gifted designer the world has ever known. At an age when most men have scarcely passed their novitiate in art, and are still under the direction and discipline of their masters and the schools, he had won a brilliant reputation, and readers and scholars everywhere were gazing on his work with ever-increasing wonder and delight at his fine fancy and multifarious gifts. He has raised illustrative art to a dignity and importance before unknown, and has developed capacities for the pencil before unsuspected. He has laid all subjects tribute to his genius, explored and embellished fields hitherto lying waste, and opened new and shining paths and vistas where none before had trod. To the works of the great he has added the lustre of his genius, bringing their beauties into clearer view and warming them to fuller life.

His delineations of character, in the different phases of life, from the horrible to the grotesque, the grand to the comic, attest the versatility of his powers; and, whatever faults may be found by critics, the public will heartily render their quota of admiration to his magic touch, his rich and facile rendering of almost every thought that stirs, or lies yet dormant, in the human heart. It is useless to attempt a sketch of his various beauties; those who would know them best must seek them in the treasure-house that his genius is constantly augmenting with fresh gems of wealth. To one, however, of his most prominent traits we will refer—his wonderful rendering of the powers of Nature.

His early wanderings in the wild and romantic passes of the Vosges doubtless developed this inherent tendency of his mind. There he wandered, and there, mayhap, imbibed that deep delight of wood and valley, mountain-pass and rich ravine, whose variety of form and detail seems endless to the enchanted eye. He has caught the very spell of the wilderness; she has laid her hand upon him and he has gone forth with her blessing. So bold and truthful and minute are his countless representations of forest scenery; so delicate the tracery of branch and stem; so patriarchal the giant boles of his woodland monarch, that the gazer is at once satisfied and entranced. His vistas lie slumbering with repose either in shadowy glade or fell ravine, either with glint of lake or the glad, long course of some rejoicing stream: and above all, supreme in a beauty all its own, he spreads a canopy of peerless sky, or a wilderness, perhaps, of angry storm, or peaceful stretches of soft, fleecy cloud, or heavens serene and fair—another kingdom to his teeming art after the earth has rendered all her gifts.

Paul Gustave Doré was born in the city of Strasburg, January 10, 1833. Of his boyhood we have no very particular account. At eleven years of age, however, he essayed his first artistic creations—a set of lithographs, published in his native city. The following year found him in Paris, entered as a student at the Charlemagne Lyceum. His first actual work began in 1848, when his fine series of sketches, the "Labors of Hercules," was given to the public, through the medium of an illustrated journal with which he was for a long time connected as designer. In 1856 were published the illustrations for Balzac's "Contes Drolatiques" and those for "The Wandering Jew"—the first humorous and grotesque in the highest degree—indeed, showing a perfect abandonment to fancy; the other weird and supernatural, with fierce battles, shipwrecks, turbulent mobs, and nature in her most forbidding and terrible aspects. Every incident or suggestion that could possibly make the story more effective or add to the horror of the scenes was seized upon and portrayed with wonderful power. These at once gave the young designer a great reputation, which was still more enhanced by his subsequent works.

With all his love for nature and his power for interpreting her in her varying moods, Doré was a dreamer, and many of his finest achievements were in the realm of the imagination. But he was at home in the actual world also, as witness his designs for "Atala," "London—a Pilgrimage" and many of the scenes of "Don Quixote."

When account is taken of the variety of his designs and the fact considered that in almost every task he attempted none had ventured before him, the amount of work he accomplished is fairly incredible. To enumerate the immense tasks he undertook—some single volumes alone containing hundreds of illustrations—will give some faint idea of his industry. Besides those already mentioned are Montaigne, Dante, the Bible, Milton, Rabelais, Tennyson's "Idyls of the King," "The Ancient Mariner," Shakespeare, "Legende de Croquemitaine," "La Fontaine's Fables," and others still.

Take one of these works—the Dante, La Fontaine, or "Don Quixote"—and glance at the pictures. The mere hand labor involved in their production is surprising; but when the quality of the work is properly estimated, what he accomplished seems prodigious. No particular mention need be made of him as a painter or a sculptor, for his reputation rests solely upon his work as an illustrator.

Doré's nature was exhuberent and buoyant, and he was youthful in appearance. He had a passion for music, and possessed rare skill as a violinist, and it is assumed that, had he failed to succeed with his pencil, he could have won a brilliant reputation as a musician.

He was a bachelor, and lived a quiet, retired life with his mother—married, as he expressed it, to her and his art. His death occurred on January 23, 1883.

LIST OF ILLUSTRATIONS.

GUSTAVE DORÉ, ... *Frontispiece*

CREATION OF EVE, ... 1

THE EXPULSION FROM THE GARDEN, ... 2

THE MURDER OF ABEL, ... 3

THE DELUGE, ... 4

NOAH CURSING HAM, ... 5

THE TOWER OF BABEL, ... 6

ABRAHAM ENTERTAINS THREE STRANGERS, ... 7

THE DESTRUCTION OF SODOM, ... 8

THE EXPULSION OF HAGAR, ... 9

HAGAR IN THE WILDERNESS, ... 10

TRIAL OF THE FAITH OF ABRAHAM, ... 11

THE BURIAL OF SARAH, ... 12

ELIEZER AND REBEKAH, ... 13

ISAAC BLESSING JACOB, ... 14

JACOB TENDING THE FLOCKS OF LABAN, ... 15

JOSEPH SOLD INTO EGYPT, ... 16

JOSEPH INTERPRETING PHARAOH'S DREAM, ... 17

JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN, ... 18

MOSES IN THE BULRUSHES, ... 19

THE WAR AGAINST GIBEON, ... 20

SISERA SLAIN BY JAEL, ... 21

DEBORAH'S SONG OF TRIUMPH, ... 22

JEPHTHAH MET BY HIS DAUGHTER, ... 23

JEPHTHAH'S DAUGHTER AND HER COMPANIONS, ... 24
SAMSON SLAYING THE LION, ... 25
SAMSON AND DELILAH, ... 26
DEATH OF SAMSON, ... 27
NAOMI AND HER DAUGHTERS-IN-LAW, ... 28
RUTH AND BOAZ, ... 29
THE RETURN OF THE ARK, ... 30
SAUL AND DAVID, ... 31
DAVID SPARES SAUL, ... 32
DEATH OF SAUL, ... 33
THE DEATH OF ABSALOM, ... 34
DAVID MOURNING OVER ABSALOM, ... 35
SOLOMON, ... 36
THE JUDGMENT OF SOLOMON, ... 37
THE CEDARS DESTINED FOR THE TEMPLE, ... 38
THE PROPHET SLAIN BY A LION, ... 39
ELIJAH DESTROYING THE MESSENGERS OF AHAZIAH, ... 40
ELIJAH'S ASCENT IN A CHARIOT OF FIRE, ... 41
THE DEATH OF JEZEBEL, ... 42
ESTHER CONFOUNDING HAMAN, ... 43
ISAIAH, ... 44
THE DESTRUCTION OF SENNACHERIB'S HOST, ... 45
BARUCH, ... 46
EZEKIEL PROPHESYING, ... 47
THE VISION OF EZEKIEL, ... 48
DANIEL, ... 49
THE FIERY FURNACE, ... 50
BELSHAZZAR'S FEAST, ... 51
DANIEL IN THE LIONS' DEN, ... 52
THE PROPHET AMOS, ... 53
JONAH CALLING NINEVEH TO REPENTANCE, ... 54

Daniel Confounding the Priests of Bel, ... 55
Heliodorus Punished in the Temple, ... 56
The Nativity, ... 57
The Star in the East, ... 58
The Flight into Egypt, ... 59
The Massacre of the Innocents, ... 60
Jesus Questioning the Doctors, ... 61
Jesus Healing the Sick, ... 62
Sermon on the Mount, ... 63
Christ Stilling the Tempest, ... 64
The Dumb Man Possessed, ... 65
Christ in the Synagogue, ... 66
The Disciples Plucking Corn on the Sabbath. 67
Jesus Walking on the Water, ... 68
Christ's Entry into Jerusalem, ... 69
Jesus and the Tribute Money, ... 70
The Widow's Mite, ... 71
Raising the Daughter of Jairus, ... 72
The Good Samaritan, ... 73
Arrival of the Samaritan at the Inn, ... 74
The Prodigal Son, ... 75
Lazarus and the Rich Man, ... 76
The Pharisee and the Publican, ... 77
Jesus and the Woman of Samaria, ... 78
Jesus, and the Woman Taken in Adultery, ... 79
The Resurrection of Lazarus, ... 80
Mary Magdalene, ... 81
The Last Supper, ... 82
The Agony in the Garden, ... 83
Prayer of Jesus in the Garden of Olives, ... 84
The Betrayal, ... 85

CHRIST FAINTING UNDER THE CROSS, ... 86
THE FLAGELLATION, ... 87
THE CRUCIFIXION, ... 88
THE CLOSE OF THE CRUCIFIXION, ... 89
THE BURIAL OF JESUS, ... 90
THE ANGEL AT THE SEPULCHRE, ... 91
THE JOURNEY TO EMMAUS, ... 92
THE ASCENSION, ... 93
MARTYRDOM OF ST. STEPHEN, ... 94
SAUL'S CONVERSION, ... 95
DELIVERANCE OF ST. PETER, ... 96
PAUL AT EPHESUS, ... 97
PAUL MENACED BY THE JEWS, ... 98
PAUL'S SHIPWRECK, ... 99
DEATH ON THE PALE HORSE, ... 100

CREATION OF EVE.

See Genesis ii.

THE Lord God caused a deep sleep to fall upon Adam, and he slept; and he took one of his ribs, and closed up the flesh instead thereof; and the rib which the Lord God had taken from man, made he a woman, and brought her unto the man. And Adam said, This is now bone of my bones, and flesh of my flesh: She shall be called Woman, because she was taken out of man. Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh."

In the scene in Paradise here depicted, the story of Eve's creation is told with entire appropriateness. The artist shows fine poetic sensibility and the utmost delicacy of thought, and brings us face to face with all the freshness, simplicity and glowing beauty of the Garden just finished by the hand of God. Amid the varied and luxuriant foliage are three luminous figures—beautifully conceived, and executed with delicate white touches upon a pale background. The figure of Adam, though in profound repose, still palpitates with life. Eve, coy and debonair, gazes upon him with wonder, while in the dazzling light beyond stands a majestic form, faintly outlined—a noble conception of him in whose image man was created.

I

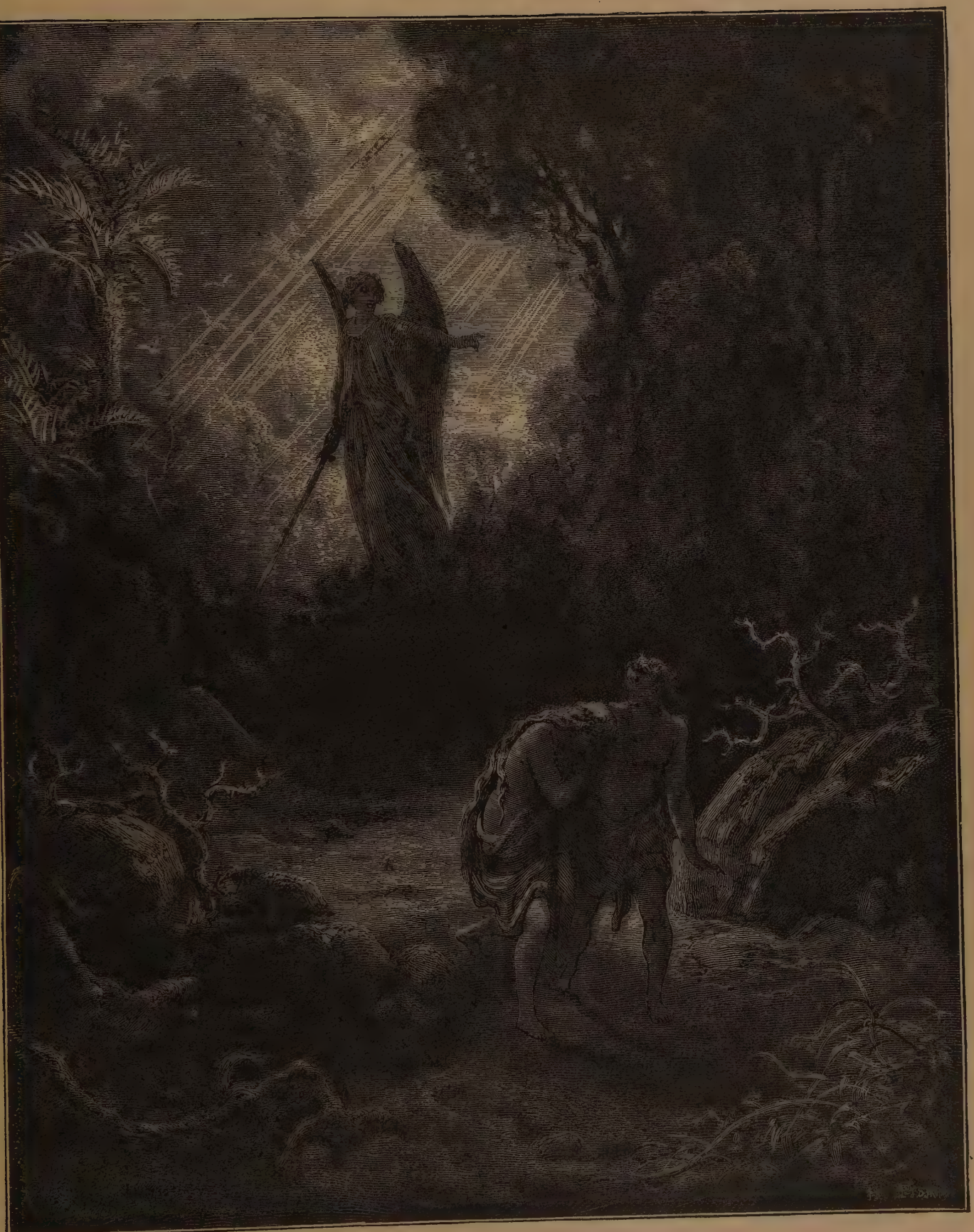
THE EXPULSION FROM THE GARDEN.

See Genesis iii.

THE happiness of Adam and Eve in the Garden of Eden did not long continue. The Serpent appeared and tempted Eve, by offering her the forbidden fruit, and she in turn beguiled Adam. When they had thus broken the commandment of God, their "eyes were opened," and they no longer appeared to each other innocent as before; and when they heard the voice of God in the garden, their consciences smote them and in fear they sought to hide themselves from his face. But God summoned them before him, pronounced judgment upon their transgression, and banished them from the garden. The expulsion is thus described by Milton in "Paradise Lost:"

> "They, looking back, all the eastern side beheld
> Of Paradise, so late their happy seat,
> Waved over by that flaming brand; the gate
> With dreadful faces thronged, and fiery arms:
> Some natural tears they dropp'd, but wiped them soon:
> The world was all before them, where to choose
> Their place of rest, and Providence their guide:
> They, hand in hand, with wandering steps and slow,
> Through Eden took their solitary way."

In the picture Adam and Eve are fleeing from the threatening figure that guards the way of "the tree of life." Adam seems stunned with amazement and fear at the new scene which opens before him, while Eve clings to him, with head bowed in sorrow and remorse. Unsightly shrubs and broken rocks cumber the ground around them; thick brambles stretch across their hard, dry path; and from his cragged lair a crouching wild beast sends forth a threatening growl. The beauty and luxuriance of the foliage that bounds the garden are strikingly contrasted with the rugged and sterile scene which lies beyond.



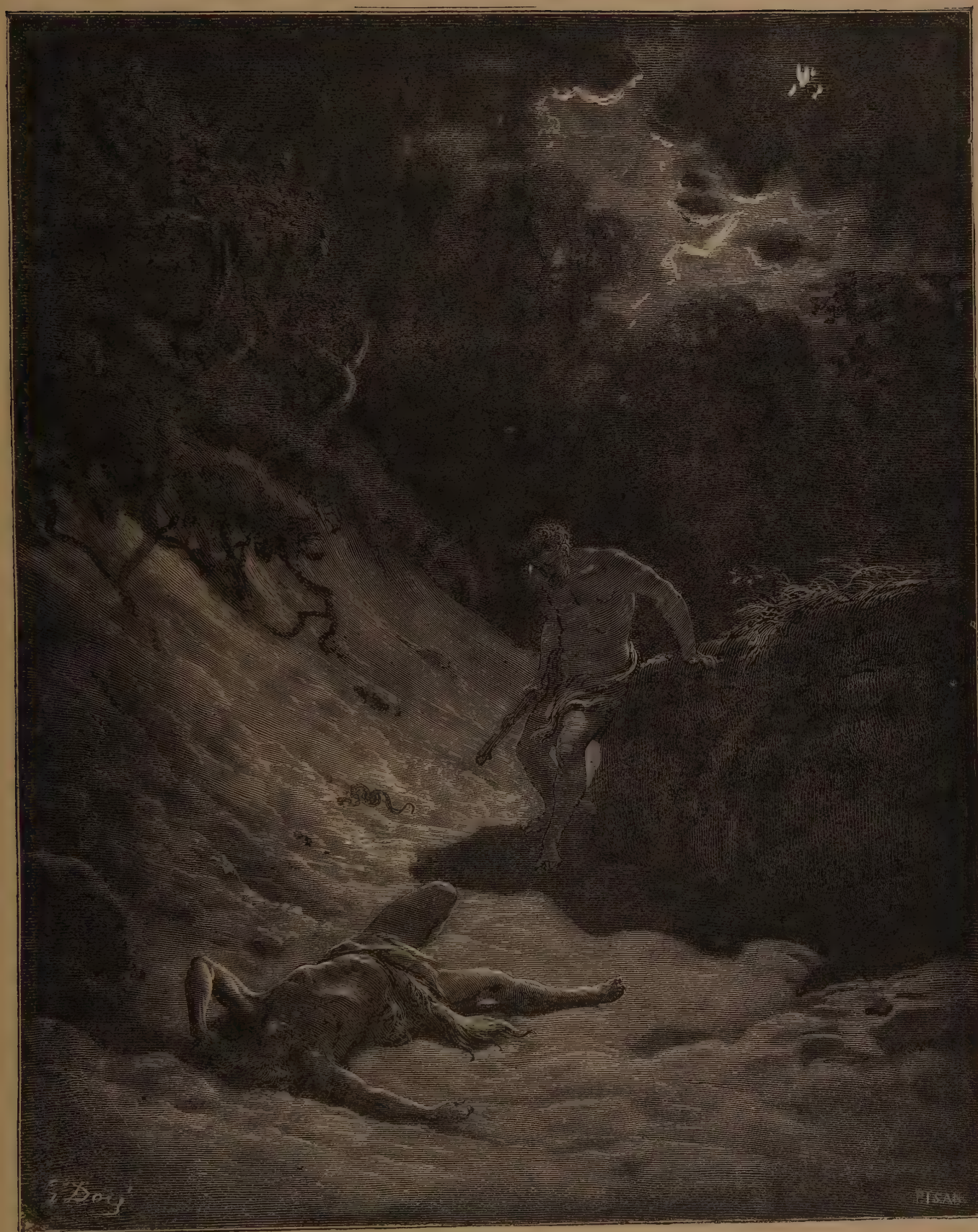
THE MURDER OF ABEL.

See Genesis iv.

AFTER Adam and Eve had been driven from the garden of Eden, their children Cain and Abel were born. The record of their lives is brief. We are told that Cain became a tiller of the soil and Abel a keeper of sheep, and then follows the account of the awful tragedy with which their names will be forever linked—one as the type of gentleness and obedience, the other as the embodiment of envy, rebellion and revenge. We read thus:

"And in process of time it came to pass that Cain brought of the fruit of the ground an offering unto the Lord. And Abel, he also brought of the firstlings of his flock, and of the fat thereof: and the Lord had respect unto Abel, and to his offering. But unto Cain, and to his offering, he had not respect: and Cain was very wroth, and his countenance fell. And the Lord said unto Cain, Why art thou wroth? And why is thy countenance fallen? If thou do well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door: And unto thee shall be his desire, and thou shalt rule over him. And Cain talked with Abel his brother; and it came to pass when they were in the field, that Cain rose up against Abel his brother, and slew him.

"And the Lord said unto Cain, Where is Abel thy brother? And he said, I know not: Am I my brother's keeper? And he said, What hast thou done? The voice of thy brother's blood crieth to me from the ground. And now thou art cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand. When thou tillest the ground it shall not henceforth yield unto thee her strength: A fugitive and a vagabond shalt thou be in the earth. And Cain said unto the Lord, My punishment is greater than I can bear. Behold, thou hast driven me out this day from the face of the earth, and from thy face shall I be hid, and I shall be a fugitive and a vagabond in the earth: and it shall come to pass that every one that findeth me shall slay me. And the Lord said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him seven fold. And the Lord set a mark upon Cain, lest any finding him, should kill him."



THE DELUGE.

See Genesis vii.

WHAT a thrilling and terrifying scene is here placed before us—showing perhaps the last place of refuge from the rising waters of the Flood which, as the Bible records, overwhelmed the world, because of the wickedness of the people, and ingulfed and destroyed all living, all breathing things—the tender infant, the blooming youth, fathers, mothers, grandsires—all save the righteous family of Noah in the Ark, and the beasts and birds and creeping things he was commanded by God to save by sevens and by pairs to again replenish the earth. The people had gone on in their wickedness, and as the torrents descended ceaselessly and the gathering waters began to swell around their homes, doubtless they withdrew slowly from the valleys and pleasant fields, regretfully gazing behind, and perhaps wondering how much would be spared of their habitations, of their crops of grain and their vineyards; but the flood followed them on, rapidly driving them from slope to slope, and what terror and anguish must have seized upon them as, in its swift pursuit, numbers of them began to be swept away or swallowed up, and they came to see that the hills were surely sinking under their feet. How they must have watched with straining eyes from lofty peaks the waters raging beneath, or listened to their roar and fury, with hearts subdued by fear, in the darkness of the night. And when finally, looking higher and higher for safety, they are driven to the giddy crags of the mountains, who can picture their despair? What cries and groans and bitter wailings must have left their lips! what piercing shrieks have rent the air, as fathers or mothers were torn from their little ones!

In the picture before us the artist has strikingly depicted the wildness and horror of the scene. We see the waters surging in hollow waves, till their foreboding blackness mingles with a sky heavy and dark and pitiless as they—the remorseless powers of nature unrestrained. In the foreground a single rock still meets the tempest's shock, and around it have gathered, or have been swept the few survivors of the perishing host. A tigress has gathered her young about her, and almost at her feet cluster the babes of the hapless pair who are perishing in the flood below, their last feeble strength being given to place their little ones beyond the reach of the breakers. The infant stretches out his hand imploringly towards its mother, but she has sunk unconscious upon the father's breast.

G. Doré
PAUNEMAKER, SC

NOAH CURSING HAM.

See Genesis ix.

THE scene in which Noah is represented as cursing his second son is ably conceived, representing the pastoral simplicity of the time effectively—the prominent grouping, in the foreground, of the principal characters in the history, conforming itself to the spirit of the incident. Noah, with arm uplifted, hurls the dread malediction upon his son, while on either side, in attitudes of wonder, grief and acquiescent condemnation, Shem and Japheth, with their wives, look on. The flying family of Ham, his stricken partner, with backward look of pain regarding her lost companions, the wondering children and the shrinking form of the culprit, are an admirable culmination of the description of the tale.

THE TOWER OF BABEL.

See Genesis xi.

THERE has been much inquiry concerning the location of this remarkable tower. According to tradition, its site was the same as that of the great Temple of Belus, near Babylon, which Nebuchadnezzar found in ruins and restored. The present ruins are called Birs Nimrod (citadel of Nimrod). They bear inscriptions in the cuneiform character, among which the name of Nebuchadnezzar frequently appears. Herodotus visited the spot about 450 B. C., and described the temple then existing as "a solid tower a stadium in depth and width, upon which another tower is raised, and another upon that, to the number of eight towers." Of the original structure upon this site we have no knowledge except that derived from the brief account in Genesis. No description of its form is given, and the spiral stairway presented in the engraving is simply a reproduction by the artist of the form given to it in older but purely fanciful pictures. We read as follows:

"And the whole earth was of one language, and of one speech. And it came to pass as they journeyed from the East, that they found a plain in the land of Shinar, and they dwelt there. And they said one to another: Go to, let us make brick, and burn them thoroughly. And they had brick for stone, and slime had they for mortar. And they said: Go to, let us build us a city and a tower, whose top may reach unto heaven, and let us make us a name, lest we be scattered abroad upon the face of the whole earth. And the Lord came down to see the city and the tower, which the children of men builded. And the Lord said: Behold, the people is one, and they have all one language; and this they begin to do; and now nothing will be restrained from them, which they have imagined to do. Go to, let us go down, and there confound their language, that they may not understand one another's speech. So the Lord scattered them abroad from thence, upon the face of all the earth; and they left off to build the City. Therefore is the name of it called Babel, because the Lord did there confound the language of all the earth; and from thence did the Lord scatter them abroad upon the face of all the earth."

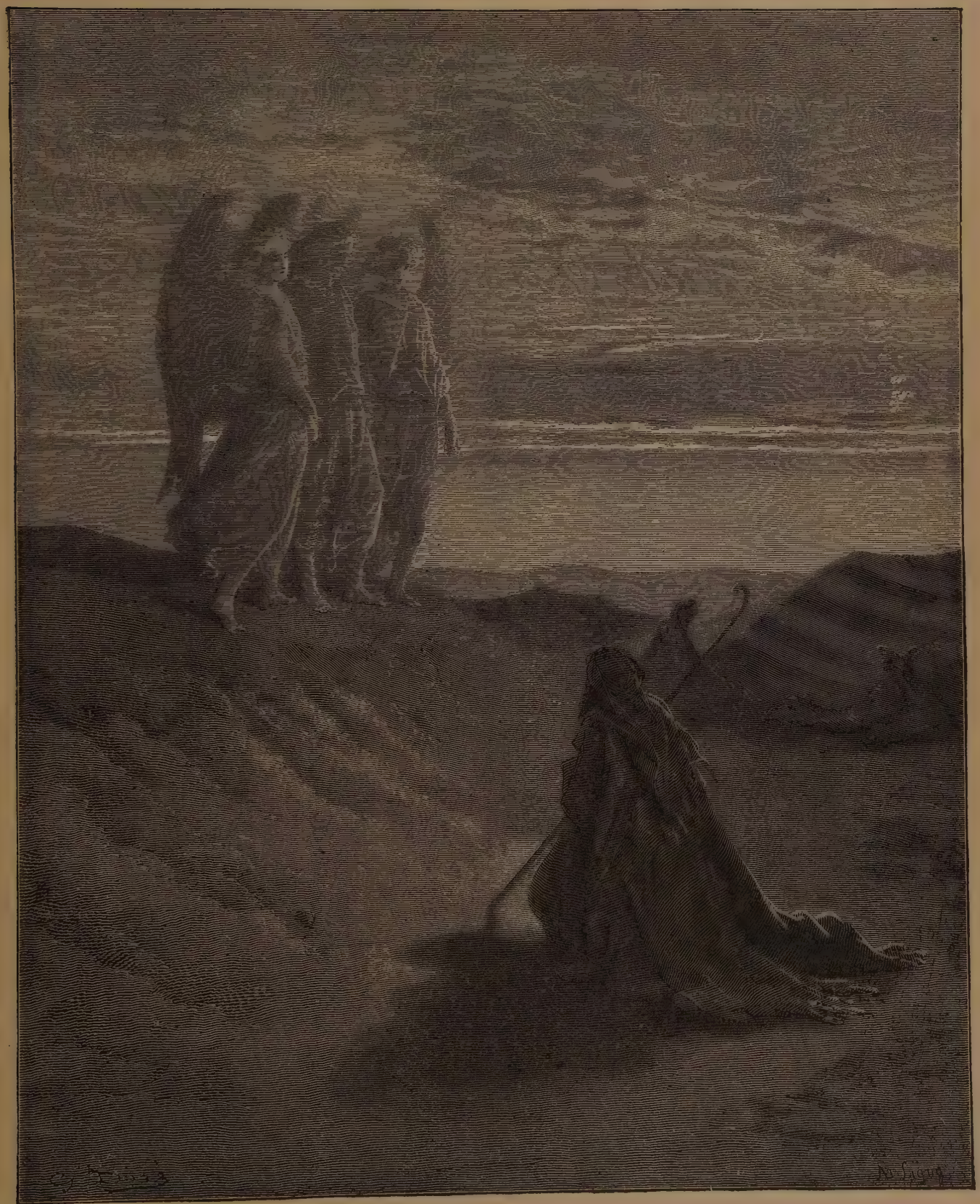
ABRAHAM ENTERTAINS THREE STRANGERS.

See Genesis xviii.

WHEN Abraham was commanded to leave his kindred in Ur of the Chaldees, and make for himself a new home in Canaan, it was with the assurance that this goodly land, rich in pastures and flowing with milk and honey, should be given him and become the inheritance of his children. This promise was renewed again and again; and even when Abraham and Sarah had become old—when they had far exceeded the usual age allotted to man, and were yet childless—the promise was still held forth to Abraham that he should become the father of a great nation; that his children, his children's children and their heirs forever, should possess Canaan; and that the care and favor and blessing of God should be manifested towards them in a peculiar manner. Abraham believed that all these promises would be made good, for he walked in the favor of God, and thus far his life had been attended with many blessings. Honor and power had been bestowed upon him, he had acquired vast possessions, and was regarded as a mighty prince in the land to which he came a stranger.

One day, sitting in the door of his tent during the heat of the day, he beheld three men standing near. They were messengers sent to Abraham, and bore tidings to make glad his heart. He went out before them and bowed himself to the earth, for thus were strangers welcomed in those days. And he said: "My lord, if now I have found favor in thy sight, pass not away, I pray thee, from thy servant: let a little water, I pray you, be fetched, and wash your feet and rest yourselves under the tree; and I will fetch a morsel of bread, and comfort ye your hearts; after that you shall pass on: for therefore are you come to your servant. And they said, So do, as thou hast said. And Abraham hastened into the tent unto Sarah, and said, Make ready quickly three measures of fine meal, knead it, and make cakes upon the hearth. And Abraham ran unto the herd and fetched a calf tender and good, and gave it unto a young man; and he hastened to dress it. And he took butter and milk, and the calf which he had dressed, and set it before them; and he stood by them under the tree, and they did eat. And they said unto him, Where is Sarah thy wife? And he said, Behold, in the tent. And he said, I will certainly return unto thee according to the time of life; and lo, Sarah thy wife shall have a son."

Thus in this special manner was again announced God's purpose towards Abraham. The picture which represents the scene here described is quite simple in detail, reflecting, therefore, the spirit of the narrative. The figures of the three spiritual visitants are impressive and beautiful, and their features bear the impress of serenity and peace.



THE DESTRUCTION OF SODOM.

See Genesis, xviii, xix.

THE three strangers entertained by Abraham, when they had finished their repast, "rose up from thence and looked toward Sodom, and Abraham went with them to bring them on their way." He was then informed of God's purpose to utterly destroy the cities of the plain, because of their great wickedness. Abraham interceded, saying, "Wilt thou also destroy the righteous with the wicked?" Then the promise was made to him that if fifty righteous people were found in the city it should be spared for their sakes. But still Abraham pleaded, and God said he would spare it if there were five less than fifty, and finally promised that for forty's sake, for thirty's, for twenty's—even for ten's sake—he would withhold destruction.

In the evening two angels came to Sodom and found Lot sitting at the gateway. They were invited to accompany him home, and partake of refreshment, and tarry for the night. The purpose of their visit was to warn Lot of the impending destruction of the city, and they urged him to gather together as speedily as possible his family, and to warn such as were not under his roof to flee also. But his sons-in-law were unmindful of the warning, and early in the morning Lot, his wife, and their two daughters departed, urged on by the messenger who charged them, "Escape for thy life, look not behind thee, neither stay thou in all the plain; escape to the mountain, lest thou be consumed.

"And Lot said unto them, Oh, not so, my Lord. Behold now, thy servant hath found grace in thy sight, and thou hast magnified thy mercy, which thou hast showed unto me in saving my life; and I cannot escape to the mountain, lest some evil take me, and I die. Behold now, this city is near to flee unto, and it is a little one. Oh, let me escape thither (is it not a little one?) and my soul shall live. And he said unto him, See, I have accepted thee concerning this thing, that I will not overthrow this city, for the which thou hast spoken. Haste thee, escape thither, for I cannot do anything till thou be come thither. Therefore the name of the city was called Zoar.

"The sun was risen upon the earth when Lot entered into Zoar. Then the Lord rained upon Sodom and upon Gomorrah brimstone and fire from the Lord out of heaven; and he overthrew those cities, and all the plain, and all the inhabitants of the cities, and that which grew upon the ground. But his wife looked back from behind him, and she became a pillar of salt."

The scene is here represented quite literally, and is invested with almost terrific grandeur. The whole horizon is ablaze; the walls of the doomed city appear fairly torn asunder by the furious sweep of the flames, while the stifling smoke rolls upward in tumultuous volumes, filling all the upper sky with blackness, and spreading gloom over the earth. Through this gathering darkness Lot and his daughters hasten, urged on by terror, and mindful of the injunction not to look backward. The artist has given Lot a most anxious and appealing look, and has quite successfully indicated the hapless fate of his wife, who stands high above the fire-swept plain, her drapery clinging in hard folds to her motionless limbs—a rigid, unbreathing and almost transshaped figure.

THE EXPULSION OF HAGAR.

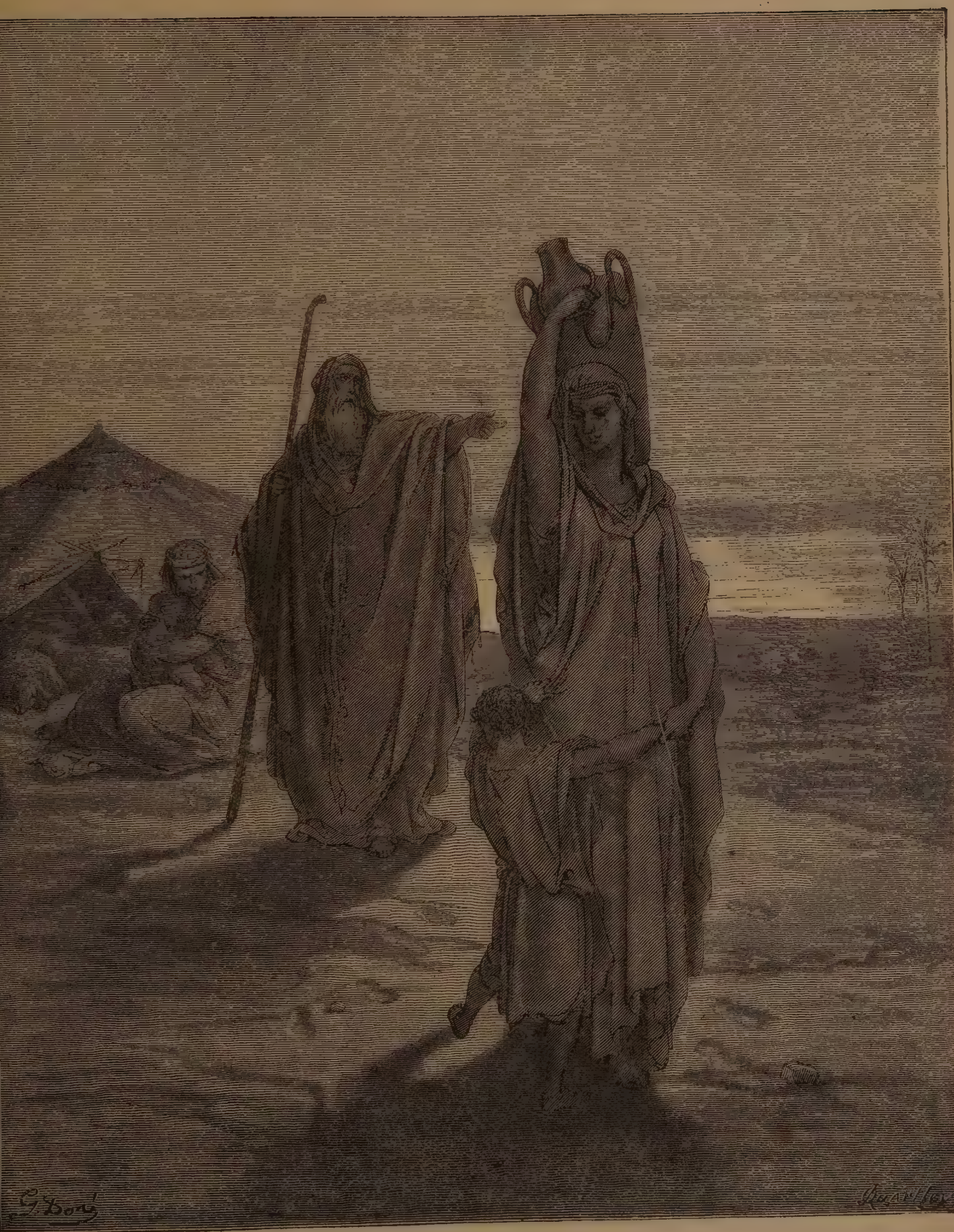
See Genesis xxi.

THE incident of which the engraving before us is the illustration—the dismissal of Hagar and Ishmael from the tent of Abraham—is thus described in the twenty-first chapter of Genesis:

"Abraham made a great feast the same day that Isaac was weaned. And Sarah saw the son of Hagar the Egyptian, which she had borne unto Abraham, mocking. Wherefore she said unto Abraham, Cast out this bondwoman and her son: for the son of this bondwoman shall not be heir with my son, even with Isaac. And the thing was very grievous in Abraham's sight because of his son.

"And God said unto Abraham, Let it not be grievous in thy sight because of the lad, and because of thy bondwoman; in all that Sarah hath said unto thee, hearken unto her voice; for in Isaac shall thy seed be called. And also of the son of the bondwoman will I make a nation, because he is thy seed. And Abraham rose up early in the morning, and took bread, and a bottle of water, and gave it unto Hagar (putting it on her shoulder), and the child, and sent her away: and she departed and wandered in the wilderness of Beersheba."

The story of Hagar and Ishmael appears always to have been a favorite subject for pictorial treatment, and the pencil of the artist has helped much to make the chief incidents relating to them familiar. M. Doré has again told the story in his own original and effective way, his portrayal of their expulsion being artistic in conception and execution, tender in sentiment and faithful to the spirit of the East.



HAGAR IN THE WILDERNESS.

See Genesis xxi.

THIS thrilling scene is intended to illustrate the following verses: "And the water was spent in the bottle, and she cast the child under one of the shrubs. And she went and sat her down over against him, a good way off, as it were a bow shot; for she said, Let me not see the death of the child. And she sat over against him. and lift up her voice and wept." M. Doré has given the spirit of this incident without adhering strictly to the literal details. The lamentation of the stricken mother is pathetically portrayed; the empty water-flask—now cast aside as a useless thing—and the outstretched figure of the dying child are also, in themselves, eloquent commentaries on the utter extremity of the destitute Hagar, ere yet God had opened her eyes to see the vivifying well of water, wherewith to fill her bottle and restore the lad.

TRIAL OF THE FAITH OF ABRAHAM.

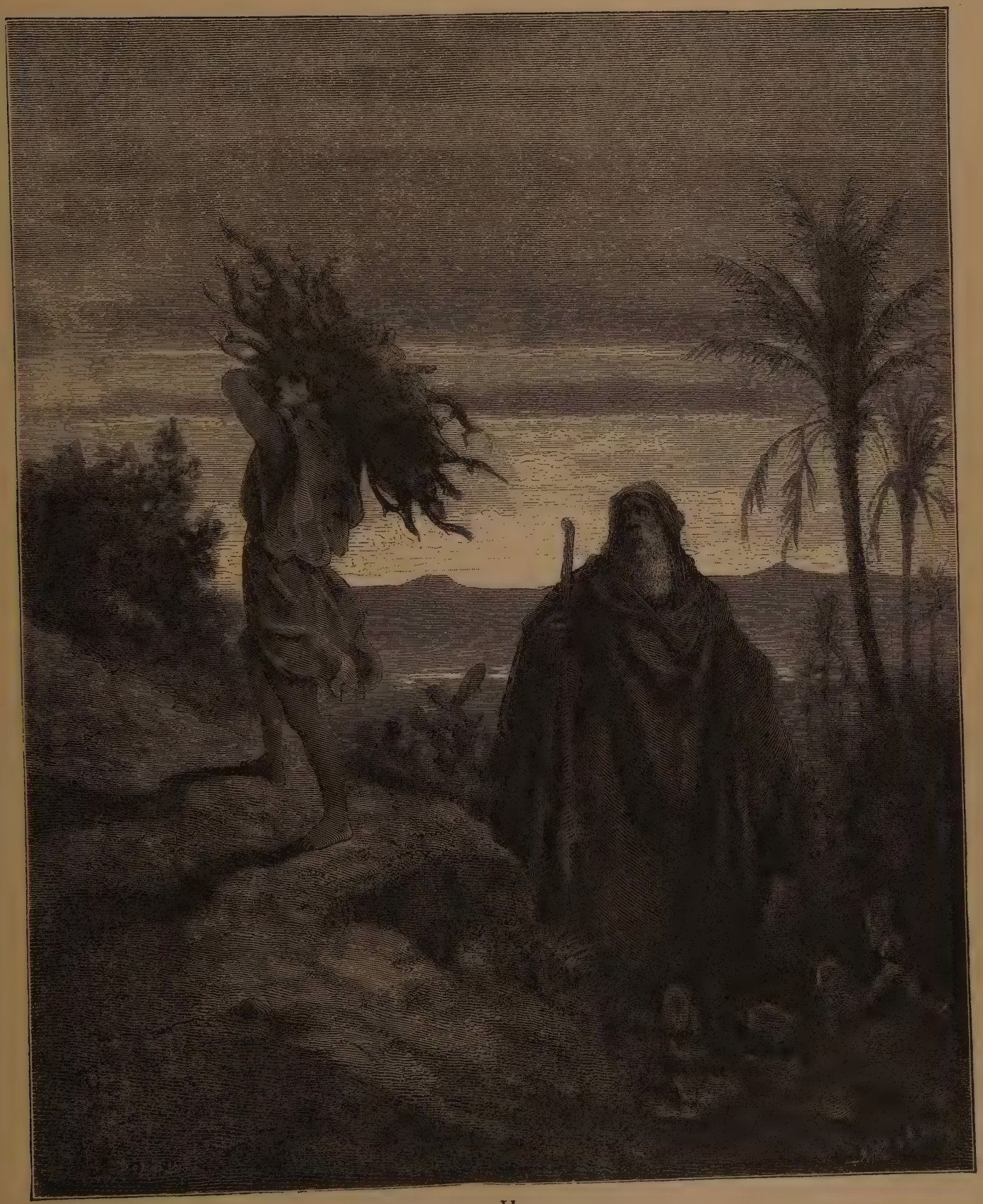
See Genesis xxii.

THIS engraving represents one of the most striking examples of faith recorded in sacred history. Isaac was the only son of Abraham and Sarah—the child of their old age. Around him clustered all the sweetest incidents of home; with him was associated the prophecy of future greatness for their descendants; for the promise had been made to Abraham that through Isaac he should become the father of many nations. But when the command came to Abraham to take this beloved son and offer him up as a burnt offering unto the Lord, great as was the sacrifice, he bowed in meek submission; unaccountable as must have seemed such a command, his faith in the promises of God was still unshaken. We see the aged patriarch toiling up the mountain, and before him Isaac, bearing the wood for the altar, the boy obedient unto his father, the father obedient unto God. In these verses from the Bible is the story related:

"And it came to pass after these things, that God did tempt Abraham, and said unto him, Abraham. And he said, Behold, here I am. And he said, Take now thy son, thine only son Isaac, whom thou lovest, and get thee into the land of Moriah; and offer him there for a burnt offering upon one of the Mountains which I will tell thee of.

"And Abraham rose up early in the morning, and saddled his ass, and took two of his young men with him, and Isaac his son, and clave the wood for the burnt offering, and rose up, and went to the place of which God had told him. Then on the third day Abraham lifted up his eyes, and saw the place afar off. And Abraham said unto his young men, Abide you here with the ass, and I and the lad will go yonder and worship, and come again to you. And Abraham took the wood of the burnt offering, and laid it upon Isaac his son; and he took the fire in his hand, and a knife; and they went both of them together. And Isaac spake unto Abraham his father, and said, My father: and he said, Here am I, my son. And he said, Behold the fire and the wood, but where is the lamb for a burnt offering? And Abraham said, My son, God will provide himself a lamb for a burnt offering: so they went both of them together. And they came to the place which God had told him of, and Abraham built an Altar there, and laid the wood in order, and bound Isaac his son, and laid him on the Altar upon the wood. And Abraham stretched forth his hand, and took the knife to slay his son. And the Angel of the Lord called unto him out of heaven, and said, Abraham, Abraham. And he said, Here am I. And he said, Lay not thine hand upon the lad, neither do thou anything unto him: for now I know that thou fearest God, seeing thou hast not withheld thy son, thine only son from me. And Abraham lifted up his eyes, and looked, and behold, behind him a Ram, caught in a thicket by his horns: and Abraham went and took the Ram, and offered him up for a burnt offering, in the stead of his son. And Abraham called the name of that place Jehovah-jireh, as it is said to this day, In the Mount of the Lord it shall be seen.

"And the Angel of the Lord called unto Abraham out of heaven the second time, and said, By myself have I sworn, saith the Lord, for because thou hast done this thing, and hast not withheld thy son, thine only son, That in blessing I will bless thee, and in multiplying, I will multiply thy seed as the stars of the heaven, and as the sand which is upon the sea shore, and thy seed shall possess the gate of his enemies. And in thy seed shall all the nations of the earth be blessed, because thou hast obeyed my voice."



THE BURIAL OF SARAH.

See Genesis xxiii.

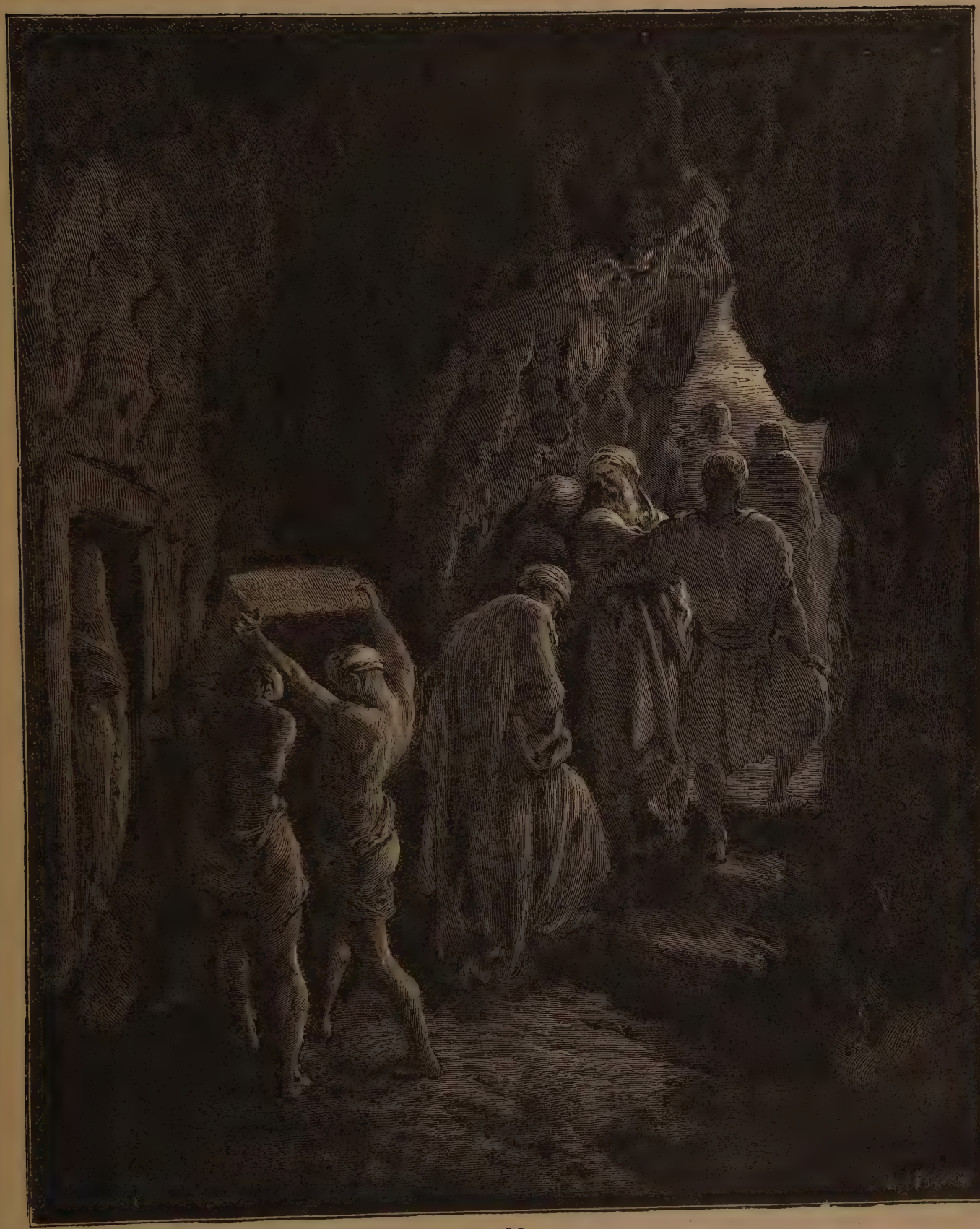
WHILE Abraham has come down to us as the noblest type of the patriarchal chief in all history, Sarah may be regarded as the type of conjugal love and obedience. The Bible speaks of her as lovely in person and affectionate in disposition. She was married to Abraham before his departure from Chaldea, and was with him through all his wanderings in Palestine. The grief manifested by Abraham at her death and his anxiety about her burial place show the depth of his affection for her. The sons of Heth had given him the choice of all their sepulchres; but he chose only the "field of Machpelah, with the cave which was therein, and all the trees that were in the field"—and these he desired for a possession. In the illustration we see Abraham led tenderly away at the close of the burial rites, but still turning back with eager and sorrowful gaze towards the sepulchre.

"And Sarah was a hundred and seven and twenty years old; these were the years of the life of Sarah. And Sarah died in Kirjath-arba, the same is Hebron, in the land of Canaan: and Abraham came to mourn for Sarah and to weep for her.

"And Abraham stood up from before his dead, and spake unto the sons of Heth, saying, I am a stranger and a sojourner with you: give me a possession of a burying place with you that I may bury my dead out of my sight. And the children of Heth answered Abraham, saying unto him, Hear us, my Lord, thou art a mighty Prince amongst us: in the choice of our sepulchres bury thy dead: none of us shall withhold from thee his sepulchre, but that thou mayest bury thy dead. And Abraham stood up and bowed himself to the people of the land, even to the children of Heth. And he communed with them, saying, if it be your mind that I should bury my dead out of my sight, hear me, and entreat for me to Ephron the son of Zohar: That he may give me the cave of Machpelah, which he hath, which is in the end of his field: for as much money as it is worth he shall give it me, for a possession of a burying place amongst you. And Ephron dwelt amongst the children of Heth. And Ephron the Hittite answered Abraham in the audience of the children of Heth, even of all that went in at the gates of his city, saying, Nay, my lord, hear me: the field give I thee, and the cave that is therein, I give it thee, in the presence of the sons of my people give I it thee: bury thy dead. And Abraham bowed down himself before the people of the land. And he spake unto Ephron in the audience of the people of the land, saying, But if thou wilt give it, I pray thee, hear me; I will give thee money for the field; take it of me, and I will bury my dead there. And Ephron answered Abraham, saying unto him, My Lord, hearken unto me; the land is worth four hundred shekels of silver; what is that betwixt me and thee? Bury therefore thy dead. And Abraham hearkened unto Ephron, and Abraham weighed to Ephron the silver which he had named in the audience of the sons of Heth, four hundred shekels of silver, current money with the merchant.

* * * * * * * * * * * *

"And after this Abraham buried Sarah his wife in the cave of the field of Machpelah, before Mamre: the same is Hebron, in the land of Canaan. And the field, and the cave that is therein, were made sure unto Abraham, for a possession of a burying place, by the sons of Heth."



ELIEZER AND REBEKAH.

See Genesis xxiv.

THIS picture, which relates to the touching and familiar story of Isaac and Rebekah, shows the first meeting between Abraham's servant and the beautiful maiden who afterwards became Isaac's wife and the mother of Israel. Sarah had been buried in the cave at Machpelah, and Abraham, now stricken with age, wished to provide a wife for Isaac; so Eliezer, his chief steward, in whom he trusted, and who had charge of all his goods, was called: and Abraham caused Eliezer to swear that he would not choose from among the Canaanites a wife for Isaac, but bade him journey to Mesopotomia, whence Abraham was called, and there seek for a bride among the daughters of his kindred.

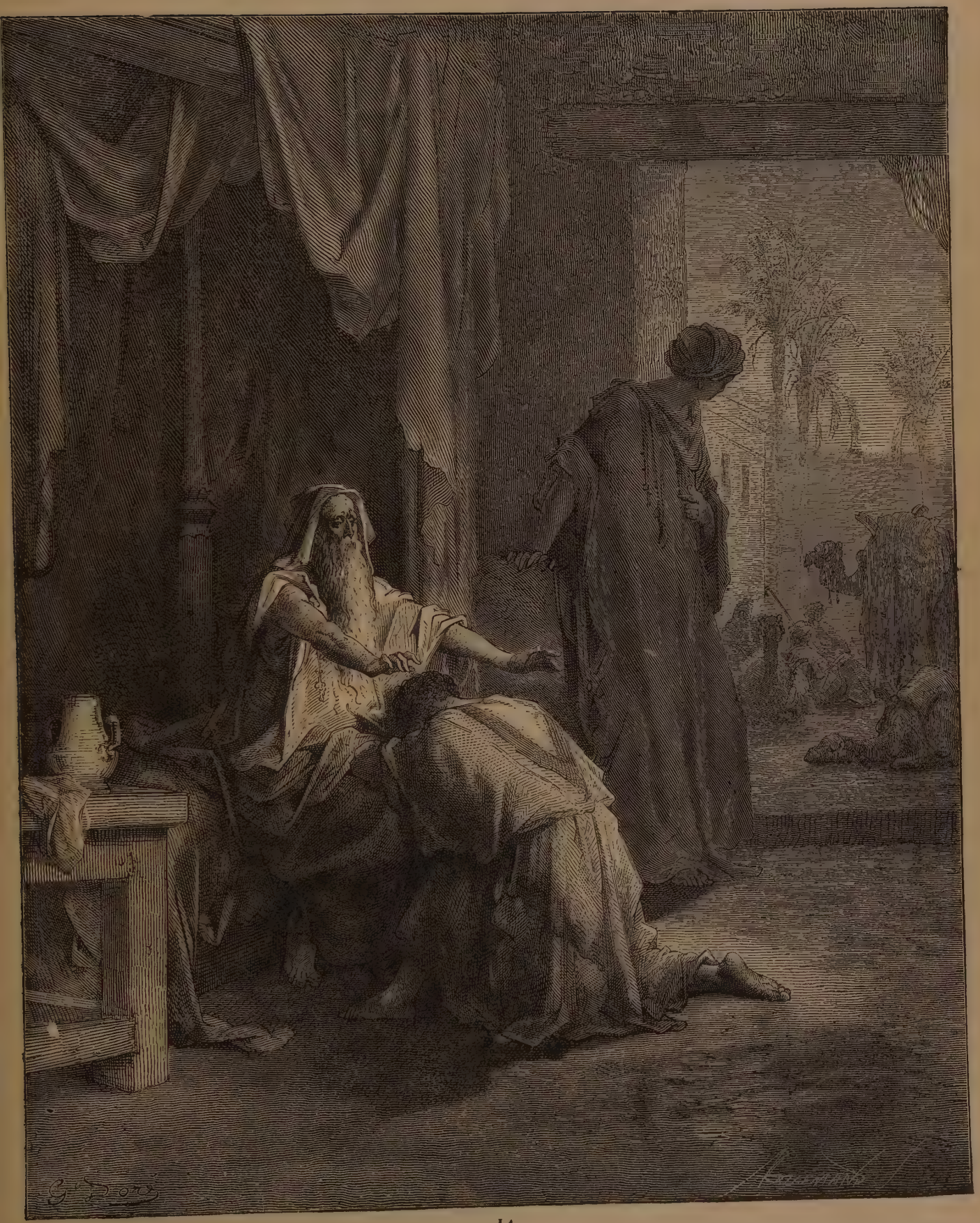
"And the servant took ten camels, of the camels of his master, and departed (for all the goods of his master were in his hand) and he arose, and went to Mesopotamia, unto the city of Nahor. And he made his camels to kneel down without the city, by a well of water, at the time of the evening, even the time that women go out to draw water. And he said, O Lord, God of my master Abraham, I pray thee send me good speed this day, and shew kindness unto my master Abraham. Behold, I stand here by the well of water; and the daughters of the men of the City come out to draw water: And let it come to pass that the damsel to whom I shall say, Let down thy pitcher, I pray thee, that I may drink, and she shall say, Drink, and I will give thy camels drink also, let the same be she that thou hast appointed for thy servant Isaac; and thereby shall I know that thou hast shewed kindness unto my master."

And it happened that ere yet his prayer was ended, Rebekah, the grand-daughter of Abraham's brother, "a damsel fair to look upon," came out of the city to draw water at the well. When the stranger asked for water from her pitcher, she answered him kindly, saying "Drink, my lord, and I will draw water for thy camels also," and she drew for all the camels. Then Eliezer, after he had given her ornaments of gold, asked whose daughter she was, and whether he could find lodging for the night in her father's house; and Rebekah hastened within the gates and told all that had happened, and her brother Laban went out and sought the stranger and conducted him to the house of Bethuel, his father, where he was welcomed and provided for. But before partaking of the food that had been prepared for him, Eliezer made known his errand, related all that had transpired at the well, and asked that Rebekah might be given to Isaac, who was rich in camels and gold, and could provide for her abundantly. Then they replied: "Behold, Rebekah is before thee; take her and go, and let her be thy master's son's wife, as the Lord hath spoken." * * * * "And they called Rebekah, and said unto her, Wilt thou go with this man? And she said, I will go."

ISAAC BLESSING JACOB.

See Genesis xxviii.

EVERY beautiful patriarchal scene is conveyed to us by this picture. The venerable Isaac, seated on one side of his couch, blesses his beloved Jacob. The primitive household, yet overflowing with the rude wealth of a desert chief, the lovely view of the reposing camels through the open door, the half-averted form of Rebekah, as if too touched at thought of the coming departure to steadily endure it, all form an idyl of pastoral life powerfully rendered by a master's touch.



JACOB TENDING THE FLOCKS OF LABAN.

See Genesis xxviii, xxix.

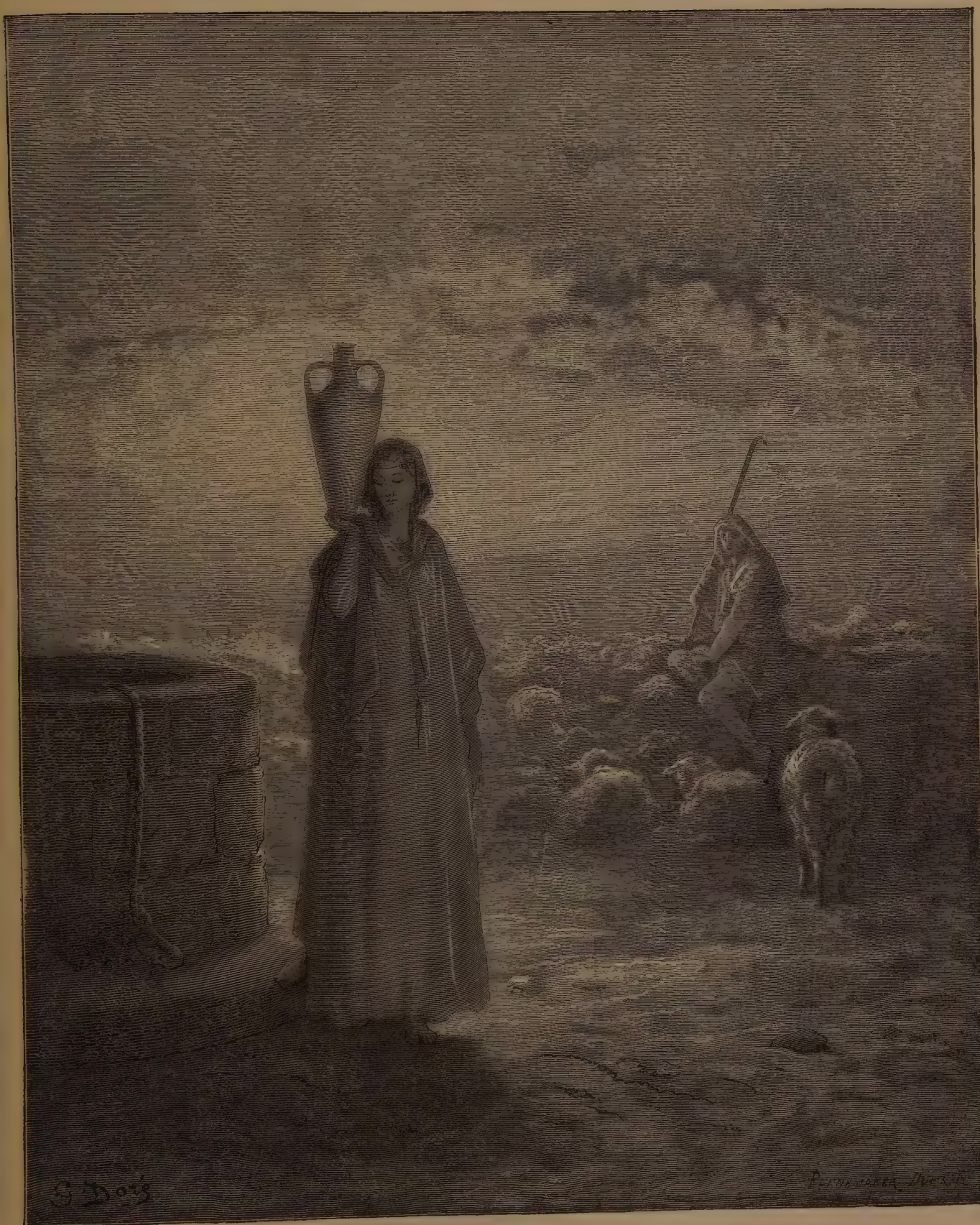
THIS engraving is a representation of quiet pastoral life in the time of the patriarchs. Jacob is seen tending the flocks of Laban, which are gathered near a well, from which Rachel is returning with her pitcher. Jacob was the younger son of Isaac and Rebekah, and became, like Abraham and Isaac, a herdsman. Esau had grieved his parents by taking two wives from among the Canaanites, and Rebekah wished Jacob to marry from among his own people, as his father had done. Hence, when Esau threatened to slay Jacob, who had not only selfishly obtained his birthright, but had also defrauded him of his father's blessing, Rebekah urged him to flee for safety to her brother Laban. "And Isaac called Jacob, and blessed him, and charged him, and said unto him, Thou shalt not take a wife of the daughters of Canaan. Arise, go to Padan-aram, to the house of Bethuel, thy mother's father, and take thee a wife from thence, of the daughters of Laban, thy mother's brother."

* * * * * * * * * * * *

"Then Jacob went on his journey, and came into the land of the people of the East. And he looked, and behold, a well in the field, and lo, there were three flocks of sheep lying by it; for out of that well they watered the flocks: and a great stone was upon the well's mouth. And thither were all the flocks gathered, and they rolled the stone from the well's mouth, and watered the sheep, and put the stone again upon the well's mouth in his place. And Jacob said unto them, My brethren, whence be ye? and they said, Of Haran are we. And he said unto them, Know ye Laban the son of Nahor? And they said, We know him. And he said unto them, Is he well? and they said, He is well: and behold, Rachel his daughter cometh with the sheep. And he said, Lo, it is yet high day, neither is it time that the cattle should be gathered together: water ye the sheep, and go and feed them. And they said, We cannot until all the flocks be gathered together, and till they roll the stone from the well's mouth: then we water the sheep.

"And while he yet spake with them, Rachel came with her father's sheep: for she kept them. And it came to pass, when Jacob saw Rachel, the daughter of Laban, his mother's brother, and the sheep of Laban, his mother's brother, that Jacob went near, and rolled the stone from the well's mouth, and watered the flock of Laban, his mother's brother. And Jacob kissed Rachel, and lifted up his voice, and wept. And Jacob told Rachel that he was her father's brother, and that he was Rebekah's son; and she ran, and told her father. And it came to pass, when Laban heard the tidings of Jacob, his sister's son, that he ran to meet him, and embraced him, and kissed him, and brought him to his house: and he told Laban all these things. And Laban said to him, Surely thou art my bone and my flesh: and he abode with him the space of a month.

"And Laban said unto Jacob, Because thou art my brother, shouldest thou therefore serve me for nought? tell me, what shall thy wages be? And Laban had two daughters: the name of the elder was Leah, and the name of the younger was Rachel. Leah was tender-eyed, but Rachel was beautiful and well favored. And Jacob loved Rachel, and said, I will serve thee seven years for Rachel thy younger daughter. And Laban said, It is better that I give her to thee than that I should give her to another man: abide with me. And Jacob served seven years for Rachel: and they seemed unto him but a few days, for the love he had to her."



JOSEPH SOLD INTO EGYPT.

Genesis xxxvii. 5–28.

AND Joseph dreamed a dream, and he told it his brethren, and they hated him yet the more. And he said unto them, Hear, I pray you, this dream which I have dreamed. For behold, we were binding sheaves in the field, and lo, my sheaf arose, and also stood upright; and behold your sheaves stood round about, and made obeisance to my sheaf. And his brethren said to him, Shalt thou indeed reign over us, or shalt thou indeed have dominion over us? and they hated him yet the more, for his dreams and for his words.

"And he dreamed yet another dream, and told it his brethren, and said, Behold, I have dreamed a dream more; and behold, the sun and the moon and the eleven stars made obeisance to me. And he told it to his father, and to his brethren; and his father rebuked him, and said unto him, What is this dream that thou hast dreamed? Shall I, and thy mother, and thy brethren, indeed come to bow down ourselves to thee, to the earth? And his brethren envied him; but his father observed the saying.

"And his brethren went to feed their father's flock in Shechem. And Israel said unto Joseph, Do not thy brethren feed the flock in Shechem? Come, and I will send thee unto them; and he said unto him, Here am I. And he said to him, Go, I pray thee, see whether it be well with thy brethren, and well with the flocks, and bring me word again: so he sent him out of the vale of Hebron, and he came to Shechem.

"And a certain man found him, and behold, he was wandering in the field, and the man asked him, saying, What seekest thou? And he said, I seek my brethren: tell me, I pray thee, where they feed their flocks. And the man said, They are departed hence; for I heard them say, Let us go to Dothan. And Joseph went after his brethren, and found them in Dothan. And when they saw him afar off, even before he came near unto them, they conspired against him, to slay him. And they said one to another, Behold, this dreamer cometh. Come now, therefore, and let us slay him, and cast him into some pit, and we will say, Some evil beast hath devoured him; and we shall see what will become of his dreams. And Reuben heard it, and he delivered him out of their hands, and said: Let us not kill him. And Reuben said unto them, Shed no blood, but cast him into this pit that is in the wilderness, and lay no hand upon him; that he might rid him out of their hands, to deliver him to his father again.

"And it came to pass when Joseph was come unto his brethren, that they stript Joseph out of his coat, his coat of many colors that was on him. And they took him and cast him into a pit; and the pit was empty, there was no water in it. And they sat down to eat bread; and they lifted up their eyes and looked, and behold, a company of Ishmaelites came from Gilead, with their camels, bearing spicery, and balm, and myrrh, going to carry it down to Egypt. And Judah said unto his brethren, What profit is it if we slay our brother, and conceal his blood? Come, let us sell him to the Ishmaelites, and let not our hand be upon him; for he is our brother, and our flesh, and his brethren were content. Then there passed by Midianites, merchant men, and they drew and lifted up Joseph out of the pit, and sold Joseph to the Ishmaelites for twenty pieces of silver; and they brought Joseph into Egypt."

JOSEPH INTERPRETING PHARAOH'S DREAM.

See Genesis xli.

PHARAOH dreamed: and behold, he stood by the river. And behold there came up out of the river seven well-favored kine, and fat-fleshed, and they fed in a meadow. And behold, seven other kine came up after them out of the river, ill-favored and lean-fleshed, and stood by the other kine, upon the brink of the river. And the ill-favored and lean-fleshed kine did eat up the seven well-favored and fat kine: so Pharaoh awoke. And he slept and dreamed the second time; and behold, seven ears of corn came upon one stalk, rank and good. And behold, seven thin ears and blasted with the east wind, sprang up after them. And the seven thin ears devoured the seven rank and full ears: and Pharaoh awoke, and behold, it was a dream. And it came to pass in the morning that his spirit was troubled, and he sent and called for all the Magicians of Egypt, and all the wise men thereof: and Pharaoh told them his dreams: but there was none that could interpret them unto Pharaoh."

Then the chief butler of Pharaoh make known unto him the skill of Joseph in the interpretation of dreams, and Joseph was brought out of the prison into which he had been cast by Potiphar, his master, and Pharaoh related unto him the dream which had perplexed him.

"And Joseph said unto Pharaoh, The dream of Pharaoh is one; God hath shewed Pharaoh what he is about to do. The seven good kine are seven years, and the seven good ears are seven years: the dream is one. And the seven thin and ill-favored kine that came up after them are seven years; and the seven empty ears blasted with the east wind shall be seven years of famine. This is the thing which I have spoken unto Pharaoh: what God is about to do, he sheweth unto Pharaoh. Behold, there come seven years of great plenty throughout all the land of Egypt. And there shall arise after them seven years of famine, and all the plenty shall be forgotten in the land of Egypt, and the famine shall consume the land. And the plenty shall not be known in the land, by reason of that famine following, for it shall be very grievous. And for that the dream was doubled unto Pharaoh twice, it is because the thing is established by God: and God will shortly bring it to pass. Now therefore let Pharaoh look out a man discreet and wise, and set him over the land of Egypt. Let Pharaoh do this, and let him appoint officers over the land, and take up the fifth part of the land of Egypt in the seven plenteous years. And let them gather all the food of those good years that come, and lay up corn under the hand of Pharaoh, and let them keep food in the cities. And that food shall be for store to the land, against the seven years of famine, which shall be in the land of Egypt, that the land perish not through the famine.

"And the thing was good in the eyes of Pharaoh and in the eyes of all his servants. And Pharaoh said unto his servants, Can we find such a one as this is, a man in whom the spirit of God is? And Pharaoh said unto Joseph, Forasmuch as God hath shewed thee all this, there is none so discreet and wise as thou art: Thou shalt be over my house, and according unto thy word shall all my people be ruled: only in the throne will I be greater than thou. And Pharaoh said unto Joseph, See, I have set thee over all the land of Egypt. And Pharaoh took off his ring from his hand, and put it upon Joseph's hand, and arrayed him in vestures of fine linen, and put a gold chain about his neck. And he made him to ride in the second chariot which he had: And they cried before him, Bow the knee: and he made him ruler over all the land of Egypt."

JOSEPH MAKING HIMSELF KNOWN TO HIS BRETHREN.

Genesis xlv. 1–24.

THEN Joseph could not refrain himself before all them that stood by him: and he cried, Cause every man to go out from me; and there stood no man with him, while Joseph made himself known unto his brethren. And he wept aloud; and the Egyptians, and the house of Pharaoh heard. And Joseph said unto his brethren, I am Joseph; doth my father yet live? And his brethren could not answer him, for they were troubled at his presence. And Joseph said unto his brethren, Come near unto me, I pray you, and they came near; and he said, I am Joseph, your brother, whom ye sold into Egypt. Now therefore be not grieved, nor angry with yourselves, that ye sold me hither; for God did send me before you to preserve life. For these two years hath the famine been in the land, and yet there are five years in the which there shall neither be earing nor harvest. And God sent me before you, to preserve you a posterity in the earth, and to save your lives by a great deliverance. So now it was not you that sent me hither, but God; and he hath made me a father to Pharaoh, and lord of all his house, and a ruler throughout all the land of Egypt. Haste you, and go up to my father, and say unto him, Thus saith thy son Joseph; God hath made me lord of all Egypt; come down unto me, tarry not. And thou shalt dwell in the land of Goshen, and thou shalt be near unto me, thou and thy children, and thy children's children, and thy flocks, and thy herds, and all that thou hast. And there will I nourish thee (for yet there are five years of famine), lest thou and thy household, and all that thou hast, come to poverty. And behold, your eyes see, and the eyes of my brother Benjamin, that it is my mouth that speaketh unto you. And you shall tell my father of all my glory in Egypt, and of all that you have seen, and ye shall haste, and bring down my father hither. And he fell upon his brother Benjamin's neck, and wept; and Benjamin wept upon his neck. Moreover, he kissed all his brethren, and wept upon them; and after that his brethren talked with him.

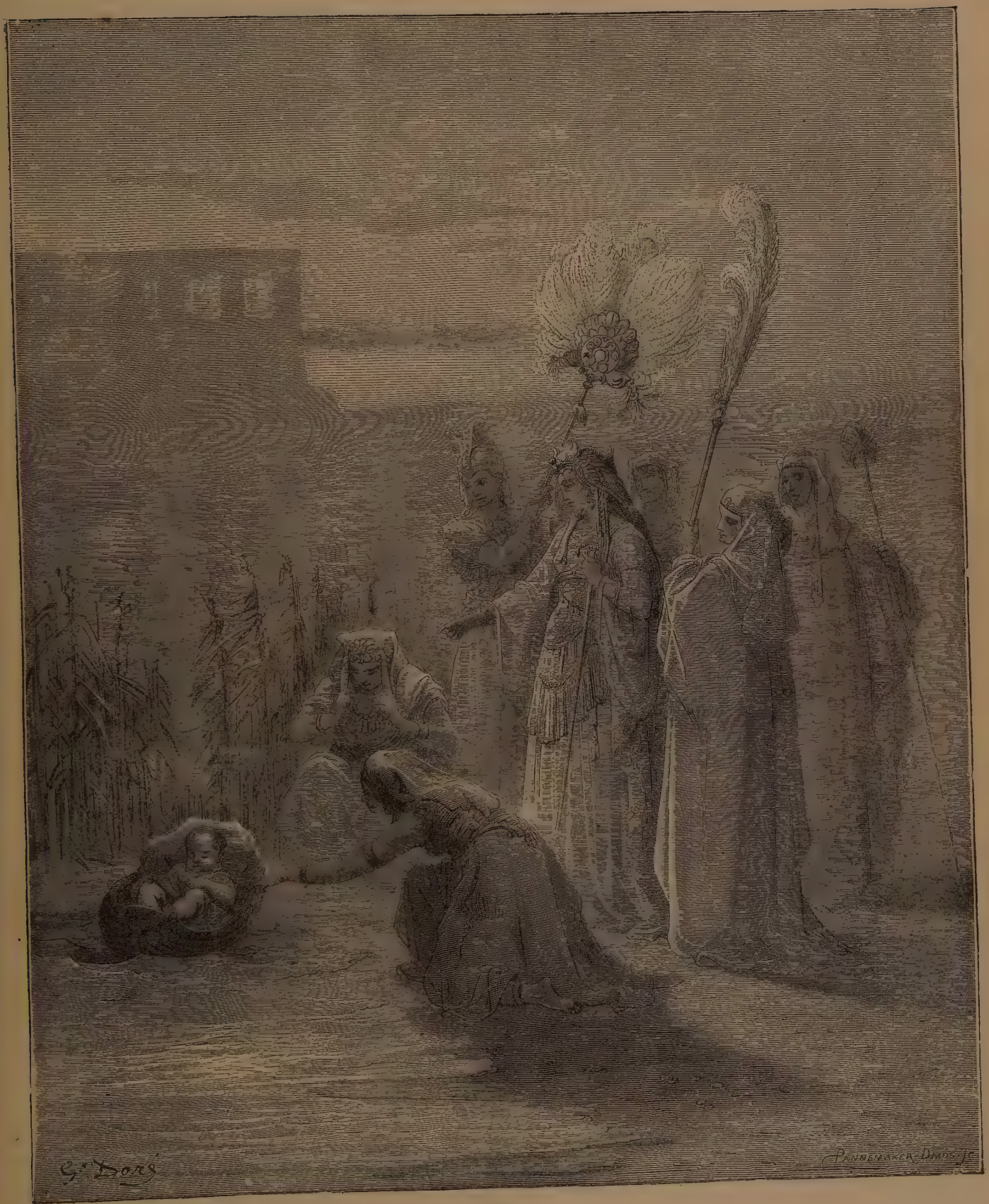
"And the fame thereof was heard in Pharaoh's house, saying, Joseph's brethren are come; and it pleased Pharaoh well, and his servants. And Pharaoh said unto Joseph, Say unto thy brethren, This do ye, lade your beasts and go, get you unto the land of Canaan. And take your father, and your households, and come unto me; and I will give you the good of the land of Egypt, and ye shall eat the fat of the land. Now thou art commanded, this do ye: Take your wagons out of the land of Egypt for your little ones, and for your wives, and bring your father, and come. Also regard not your stuff; for the good of all the land of Egypt is yours. And the children of Israel did so; and Joseph gave them wagons, according to the commandment of Pharaoh, and gave them provision for the way. To all of them he gave each man changes of raiment; but to Benjamin he gave three hundred pieces of silver and five changes of raiment. And to his father he sent after this manner: ten asses laden with the good things of Egypt, and ten she asses laden with corn, and bread and meat for his father by the way. So he sent his brethren away, and they departed; and he said unto them, See that ye fall not out by the way."

MOSES IN THE BULRUSHES.

See Exodus ii.

PHARAOH, king of Egypt—a new monarch "which knew not Joseph"—fearful of the increase of the children of Israel, had given orders that all the male children of the Hebrews should be slain as soon as they were born. This blood-thirsty command, however, was evaded, "and the people multiplied and waxed very mighty." At length comes the birth of Moses, the account of which is as follows: "And there went a man of the house of Levi, and took to wife a daughter of Levi. And the woman conceived, and bare a son: and when she saw him that he was a goodly child, she hid him three months. And when she could no longer hide him, she took for him an ark of bulrushes, and daubed it with slime, and with pitch, and put the child therein, and she laid it in the flags by the river's brink. And his sister stood afar off, to wit what would be done to him. And the daughter of Pharaoh came down to wash herself at the river, and her maidens walked along by the river's side: and when she saw the ark among the flags, she sent her maid to fetch it. And when she had opened it, she saw the child: and behold, the babe wept. And she had compassion on him, and said, This is one of the Hebrews' children. Then said his sister to Pharaoh's daughter, Shall I go, and call to thee a nurse of the Hebrew-women, that she may nurse the child for thee? And Pharaoh's daughter said to her, Go: And the maid went and called the child's mother. And Pharaoh's daughter said unto her, Take this child away, and nurse it for me, and I will give thee thy wages. And the woman took the child and nursed it."

The moment selected by the artist is when the ark of bulrushes is being drawn to shore by one of the attendants of the Egyptian princess, who stands under the downy plumes of her two fan-bearers giving directions in regard to the child, whose beauty has won her heart. The flowing stream, the waving reeds, the regal costume and state of the Princess and her retinue, are lovely surroundings of the slumbering child, before whom lies so great and wondrous a destiny.


G. Doré
Pannemaker Dmds. Sc.

THE WAR AGAINST GIBEON.

See Joshua x.

WHEN it was learned that the inhabitants of Gibeon had made peace with Israel, the five kings of the Amorites gathered their people together and declared war against them. The Gibeonites at once called upon Joshua to come up quickly and save them. "So Joshua ascended from Gilgal, he and all the people of war with him, and all the mighty men of valor. And the Lord said unto Joshua, Fear them not; for I have delivered them into thine hand; there shall not a man of them stand before thee. Joshua therefore came unto them suddenly, and went up from Gilgal all night. And the Lord discomfited them before Israel, and slew them with a great slaughter at Gibeon, and chased them along the way that goeth up to Bethhoron, and smote them to Azekah and unto Makkedah. And it came to pass as they fled from before Israel, and were in the going down to Bethhoron, that the Lord cast down great stones from heaven upon them, unto Azekah, and they died; they were more which died with hailstones, than they whom the children of Israel slew with the sword. Then spake Joshua to the Lord in the day when the Lord delivered up the Amorites before the children of Israel, and he said in the sight of Israel, Sun, stand thou still upon Gibeon, and thou Moon in the valley of Ajalon. And the Sun stood still, and the Moon stayed, until the people had avenged themselves upon their enemies. Is not this written in the book of Jasher? So the Sun stood still in the midst of heaven, and hasted not to go down, about a whole day. And there was no day like that, before it, or after it, that the Lord hearkened unto the voice of a man: for the Lord fought for Israel."

This striking proof of God's condescending favor and consideration—this astonishing manifestation of his direct interposition in behalf of his people—furnishes the artist with one of the grandest themes in the whole compass of Biblical lore—a subject, too, quite in consonance with his peculiar genius. The wide field of battle is rough with the swarming multitudes of the foe, whose masses are relieved against the sun-illuminated mountains. To the right the host of Israel sweeps on to swell the destruction from the Lord, which pours down in tempest upon the terrified and flying troops of the confederated kings. In the foreground are seen the hurrying legions of the Hebrew horse, while a little towards the left Joshua, on a commanding eminence, with arm uplifted, is commanding with undaunted faith the Sun to stand still in the heavens and the Moon to pause in the valley of Ajalon.

SISERA SLAIN BY JAEL.

See Judges iv.

IT was a gloomy period in the history of her people when Deborah became judge in Israel. The national spirit had become feeble and idolatry and wickedness had increased. The people chafed under the discipline and stern morality which the statutes of Moses enjoined, and many of them renounced their allegiance to God, neglected his service, and worshipped with those who served Baal and Ashtaroth. Then "the Lord sold them into the hand of Jabin, king of Canaan, that reigned in Hazor, the captain of whose host was Sisera, which dwelt in Harosheth of the Gentiles. And the children of Israel cried unto the Lord; for he had nine hundred chariots of iron; and twenty years he mightily oppressed the children of Israel. And Deborah, a prophetess, the wife of Lapidoth, she judged Israel at that time. And she dwelt under the palm tree of Deborah, between Ramah and Bethel, in Mount Ephraim; and the children of Israel came up to her for judgment."

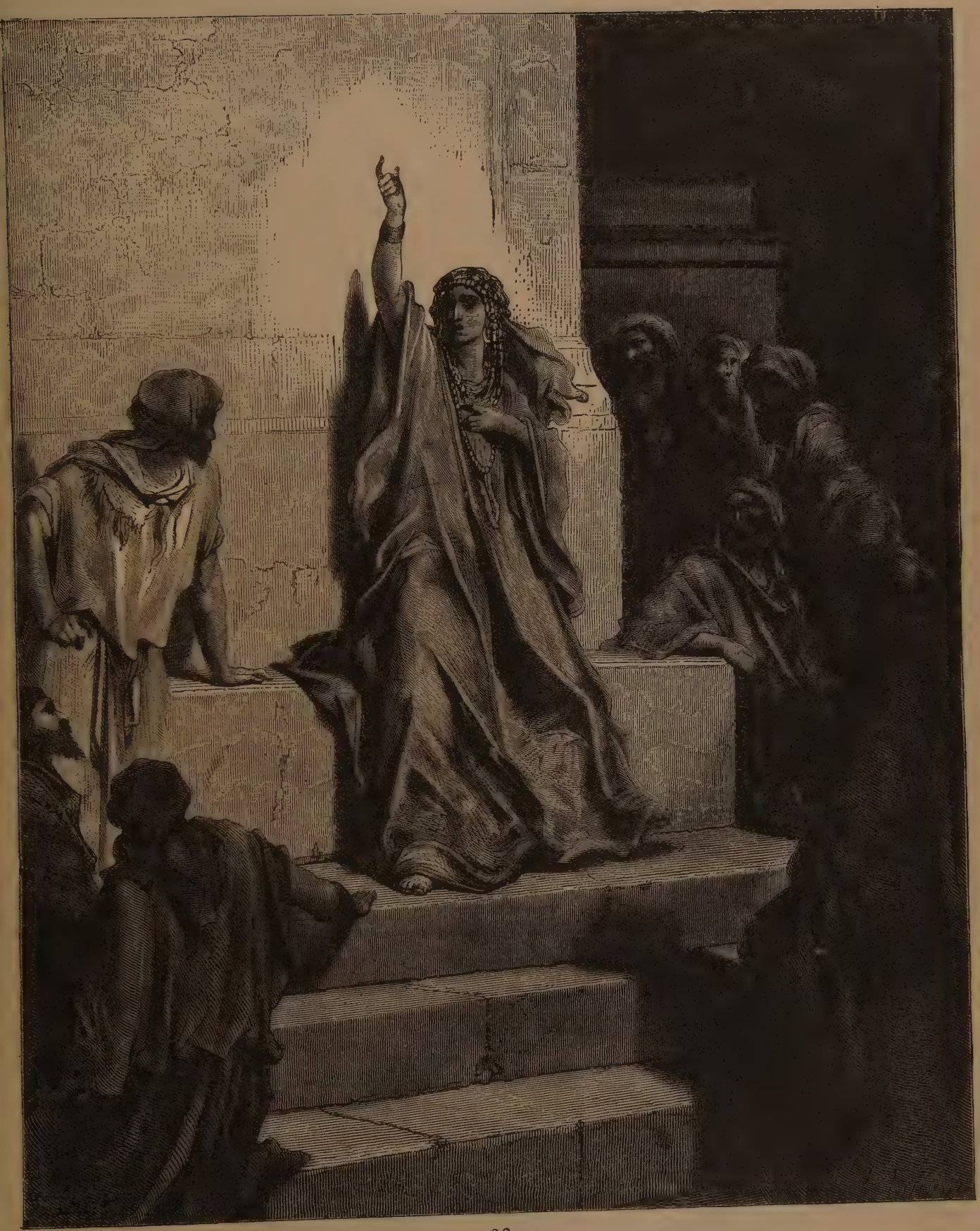
When the people prayed for deliverance from the bitter oppression of Jabin, Deborah called Barak, the leader of the armies of Israel, and directed him to proceed, with ten thousand men of the tribes of Naphtali and Zebulun, toward Mount Tabor, where it was promised that Sisera and his army should be delivered into his hand. "And Barak said unto her, If thou wilt go with me, then I will go; but if thou wilt not go with me, then I will not go. And she said, I will surely go with thee; notwithstanding the journey that thou takest shall not be for thine honor: for the Lord shall sell Sisera into the hand of a woman." Sisera met Barak, with nine hundred chariots and all his armed men; but they melted away before the victorious hosts of Israel, till all were slain. Sisera escaped from the field and took refuge in the tent of Jael, wife of Heber the Kenite. Jael covered him with a mantle, and when he had fallen asleep through weariness, she took a nail of the tent, crept softly to his side, and drove the nail through his temples into the ground. "So God subdued on that day Jabin, the king of Canaan, before the children of Israel."

Here we see the story most vividly portrayed. Inside the tent, in a posture indicating the agony of his death, lies Sisera, clad in mail, pinned to the earth. Jael stands gazing upon him from the door, and she has drawn aside the tent cloth, so that Barak and his followers, who are seen approaching, may look in upon the fallen chieftain. The figure of Jael is remarkably lithe and graceful, yet her countenance shows the strength of will which enabled her to perform so unwomanly a deed. There is no cruelty expressed in the features, but they seem equally devoid of any trace of pity or compunction. The broken lights in the evening sky produce a fine contrast to the subdued twilight of the interior.

DEBORAH'S SONG OF TRIUMPH.

See Judges v.

THE Song of Deborah (though accredited in Holy Writ to both Deborah and Barak) is considered one of the most magnificent outpourings of patriotic poetry and fire that has ever been penned. Barak, incited by Deborah, had overcome the army of Sisera, and the leader had been slain by the hand of Jael, and this glorious outburst of triumphant song was in celebration of that victory, which resulted in the deliverance of Israel from the oppression of Jabin. In this fine engraving the regal figure, glowing countenance and intensity and vigor of movement, show her exalted mood; and her power over the listening group is attested by their earnestness and deep attention.

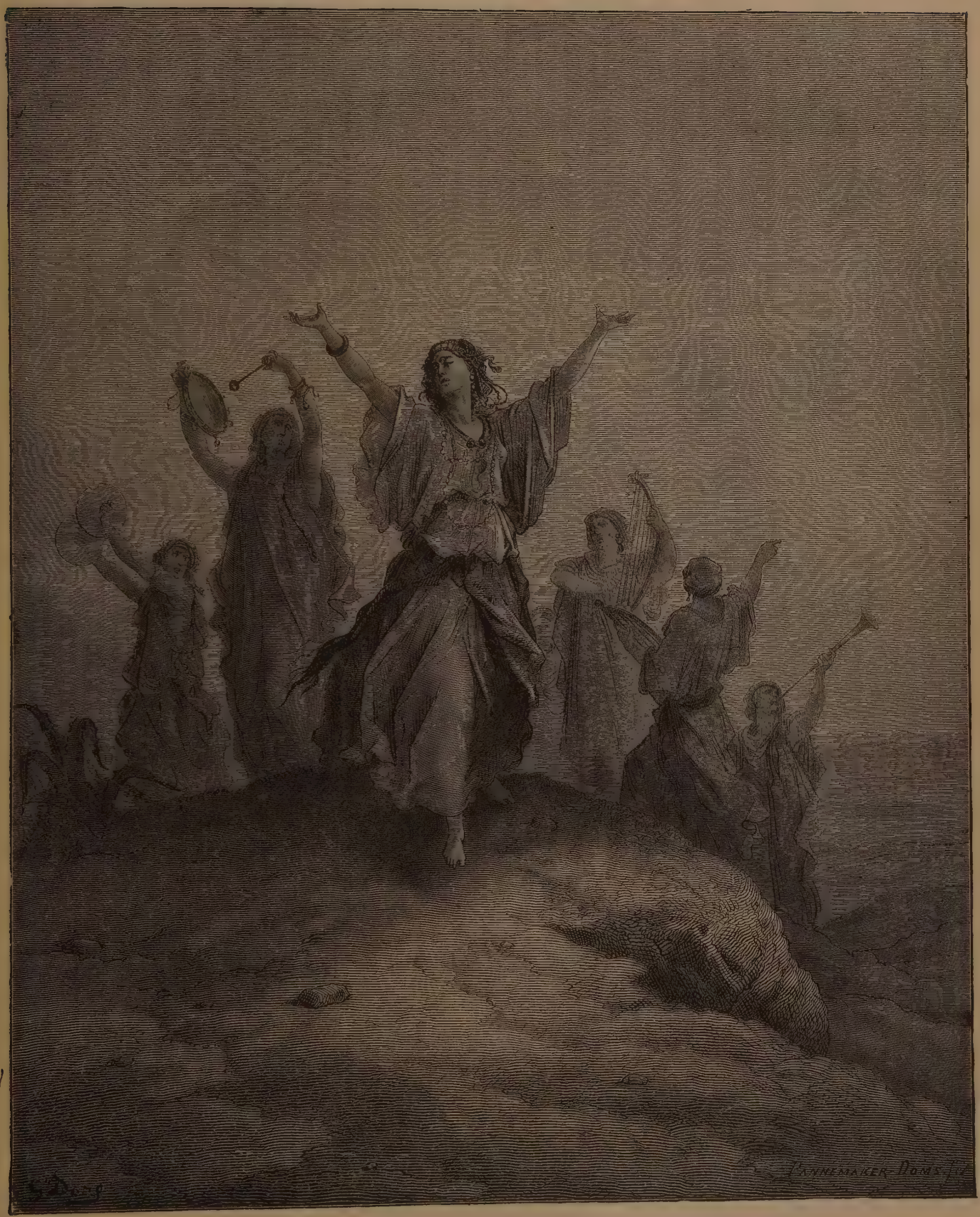


JEPHTHAH MET BY HIS DAUGHTER.

See Judges xi.

JEPHTHAH, an unnatural son of Gilead, having been cast out and deprived of his inheritance by the other sons of his father, went to the land of Tob, lying eastward towards the deserts, and there gathered about him a band of outlaws, or "vain men," and "was a mighty man of valor"—so that his fame went back to his native land. Accordingly when the Ammonites rose against Israel, the Elders of Gilead besought Jephthah to become their captain, which he consented to do on condition that if he were victorious over the Ammonites, he should remain their Head. "And the Elders of Gilead said unto Jephthah, The Lord be witness between us, if we do not so according to thy words. Then Jephthah went with the Elders of Gilead, and the people made him head and captain over them; and Jephthah uttered all his words before the Lord in Mizpeh. * * * And Jephthah vowed a vow unto the Lord, and said, If thou shalt without fail deliver the children of Ammon into mine hands, Then it shall be, that whatsoever cometh forth of the doors of my house to meet me, when I return in peace from the children of Ammon, shall surely be the Lord's, and I will offer it up for a burnt offering. So Jephthah passed over unto the children of Ammon to fight against them; and the Lord delivered them into his hands. And he smote them from Aroer, even till thou come to Minnith, even twenty cities, and unto the plain of the vineyards, with a very great slaughter. Thus the children of Ammon were subdued before the children of Israel. And Jephthah came to Mizpeh unto his house, and behold, his daughter came out to meet him with timbrels and with dances; and she was his only child: beside her he had neither son nor daughter. And it came to pass, when he saw her, that he rent his clothes, and said, Alas, my daughter! thou hast brought me very low, and thou art one of them that trouble me: for I have opened my mouth unto the Lord, and I cannot go back. And she said unto him, My father, if thou hast opened thy mouth unto the Lord, do to me according to that which hath proceeded out of thy mouth; forasmuch as the Lord hath taken vengeance for thee of thine enemies, even of the children of Ammon."

In the picture we see the lovely maiden tripping joyously forth with her companions to meet the victor chief, proud of his success, and little dreaming that by this touching act of filial pride and love she is to become the unhappy victim of her father's rash vow.



JEPHTHAH'S DAUGHTER AND HER COMPANIONS.

See Judges xi.

IN the preceding sketch was shown the lofty and undaunted spirit with which the patriotic maiden received her father's sad greeting, and the ready and cheerful submission with which she accepted the sacrifice imposed upon her. It is a moment of national triumph and rejoicing, and she is mindful now only that the Lord had taken vengeance for her father upon the enemies of her people. But tenderer feelings find place in her heart, as the sorrowful truth that she is thus to be yielded up, in the pride and blossom of her youth, forces itself upon her; but even then she pleads only that her sacrifice may be delayed. "And she said unto her father, Let this thing be done for me: let me alone two months, that I may go up and down upon the mountains, and bewail my virginity, I and my fellows. And he said, Go. And he sent her away for two months: and she went with her companions, and bewailed her virginity upon the mountains. And it came to pass at the end of two months, that she returned unto her father, who did with her according to his vow which he had vowed. And she knew no man. And it was a custom in Israel that the daughters of Israel went yearly to lament the daughter of Jephthah the Gileadite four days in a year."

This tenderly sweet and mournful picture by M. Doré is in keeping with the spirit of the incident, as will also be found the following poem, one of the most chaste and beautiful of the "Hebrew Melodies," entitled by the author the "Song of Jephthah's Daughter;"

Since our country, our God, O my sire!
Demand that thy daughter expire;
Since thy triumph was bought by thy vow,
Strike the bosom that's bared for thee now.

And the voice of my mourning is o'er,
And the mountains behold me no more;
If the hand that I love lay me low,
There cannot be pain in the blow!

And of this, O my father, be sure—
That the blood of thy child is as pure
As the blessing I beg ere it flow,
And the last thought that soothes me below.

Though the virgins of Salem lament,
Be the judge and the hero unbent!
I have won the great battle for thee,
And my father and country are free!

When this blood of thy giving hath gushed,
When the voice that thou lovest is hushed,
Let my memory still be thy pride,
And forget not I smiled when I died.

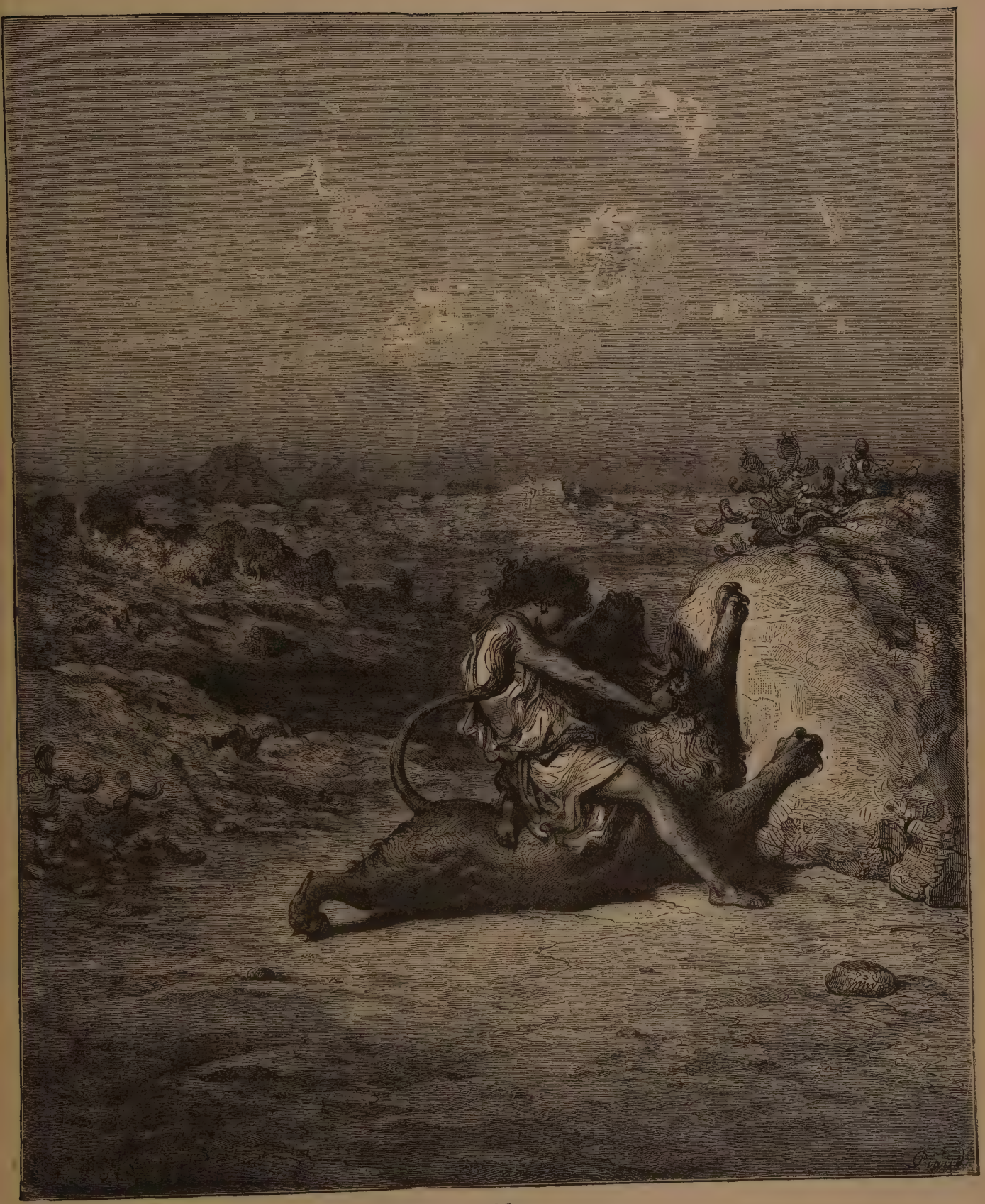
SAMSON SLAYING THE LION.

See Judges xiii, xiv.

THE story of Samson abounds in occurrences of the most remarkable nature. Of a character rough, daring and heroic—cast in a mold of iron rather than bronze—he rises into the hero, the avenger and the judge of his people, and from the earliest incident in his career deals in violence, passion and bloodshed, though directed, under Divine control, into channels of Justice, where actions, otherwise inexcusable, become legitimate and just.

His birth was miraculously foretold to his mother by an angel, and it was directed that no razor should come on his head, for he was to be ever a Nazarite unto God, and should "begin to deliver Israel out of the hand of the Philistines."

Samson was yet young when he sought him a wife "in Timnath, of the daughters of the Philistines." It was evidently a thing distasteful to his parents, who would much rather have had him choose a helpmeet from among their own people; but Samson was of a different mind, and said unto his father, "Get her for me, for she pleaseth me well." "Then went Samson down, and his father and his mother, to Timnath, and came to the vineyards of Timnath: and behold, a young lion roared against him. And the Spirit of the Lord came mightily upon him, and he rent him as he would have rent a kid, and he had nothing in his hand." In the engraving the strength and beauty of the young athlete are splendidly shown. The incident, moreover, was the occasion of that famous riddle that led to such sanguine and direful results—for the thing was "of the Lord."



SAMSON AND DELILAH.

See Judges xiv, xv.

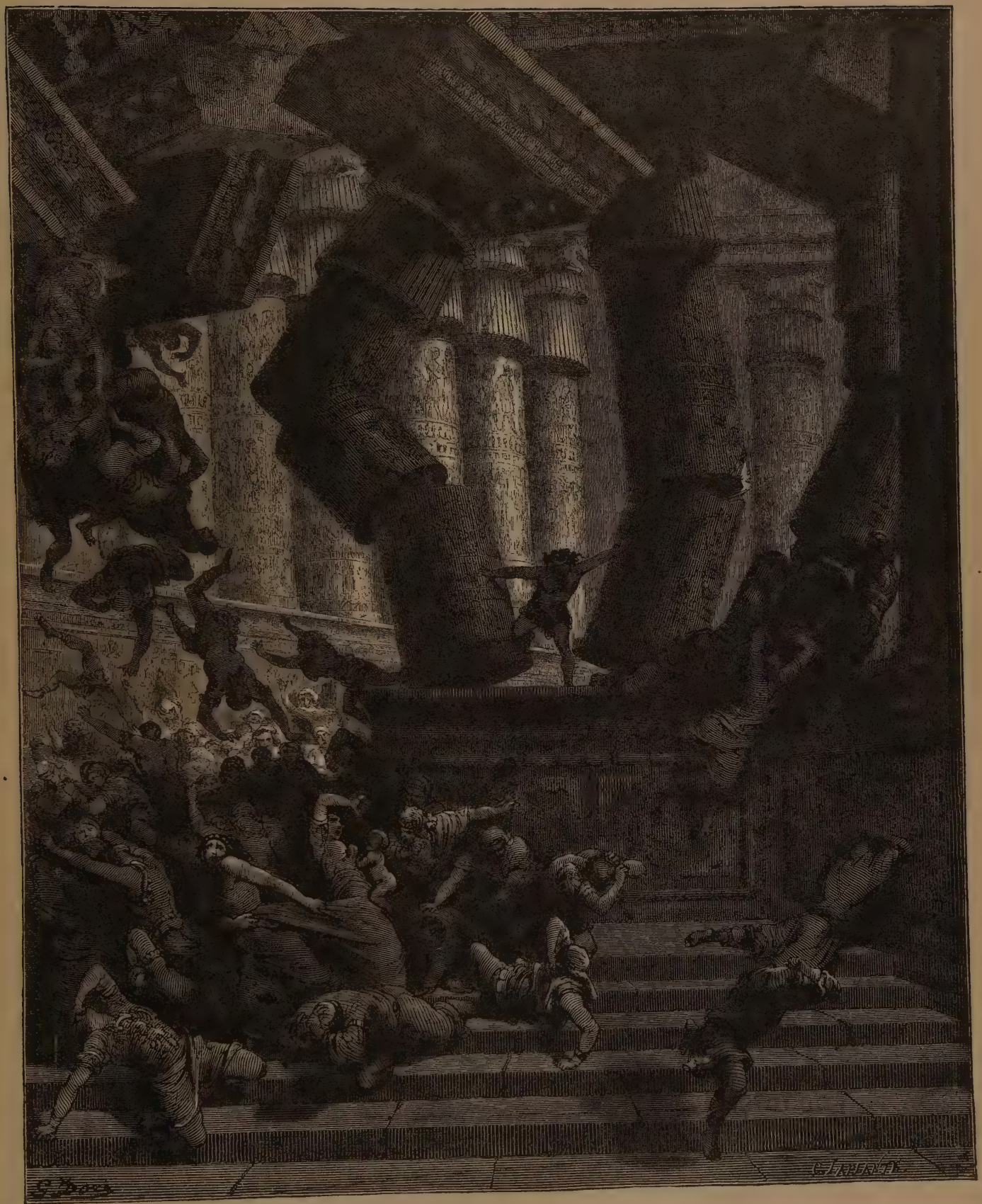
SAMSON, the Judge of Israel for twenty years, was the son of Manoah, "a certain man of Zorah, of the family of the Danites." He loved Delilah, "a woman in the valley of Sorek," who wrought his ultimate destruction. The tempting beauty or personal fascination of this woman seems to have completely unmanned him; and his varied and wonderful history is a striking example of a man of splendid power prostrated and destroyed by her whose "feet go down to death," whose "steps take hold on hell." The particular incident which this striking picture represents is thus rendered:—

"And it came to pass, when she pressed him daily with her words, and urged him, so that his soul was vexed unto death, that he told her all his heart, and said unto her, There hath not come a razor upon mine head; for I have been a Nazarite unto God from my mother's womb. If I be shaven, then my strength will go from me, and I shall become weak, and be like any other man. And when Delilah saw that he had told her all his heart, she sent and called for the lords of the Philistines, saying, Come up this once, for he hath shewed me all his heart. Then the lords of the Philistines came up unto her, and brought money in their hand. And she made him sleep upon her knees, and she called for a man, and she caused him to shave off the seven locks of his head, and she began to afflict him, and his strength went from him. And she said, The Philistines be upon thee, Samson. And he awoke out of his sleep, and said, I will go out as at other times before, and shake myself. And he wist not that the Lord was departed from him."

DEATH OF SAMSON.

See Judges xvi.

THIS superb illustration of the pulling-down of the temple of Dagon is pregnant with the very spirit and tumult of destruction and wrath. Here Samson wreaks his revenge for all his bitter sufferings among his foes. The hurry, the terror of the flying idolaters, the horror of the falling columns, the bent and straining figure of Samson, of whom it says, "So the dead which he slew at his death were more than they which he slew in his life," are powerfully and splendidly portrayed.

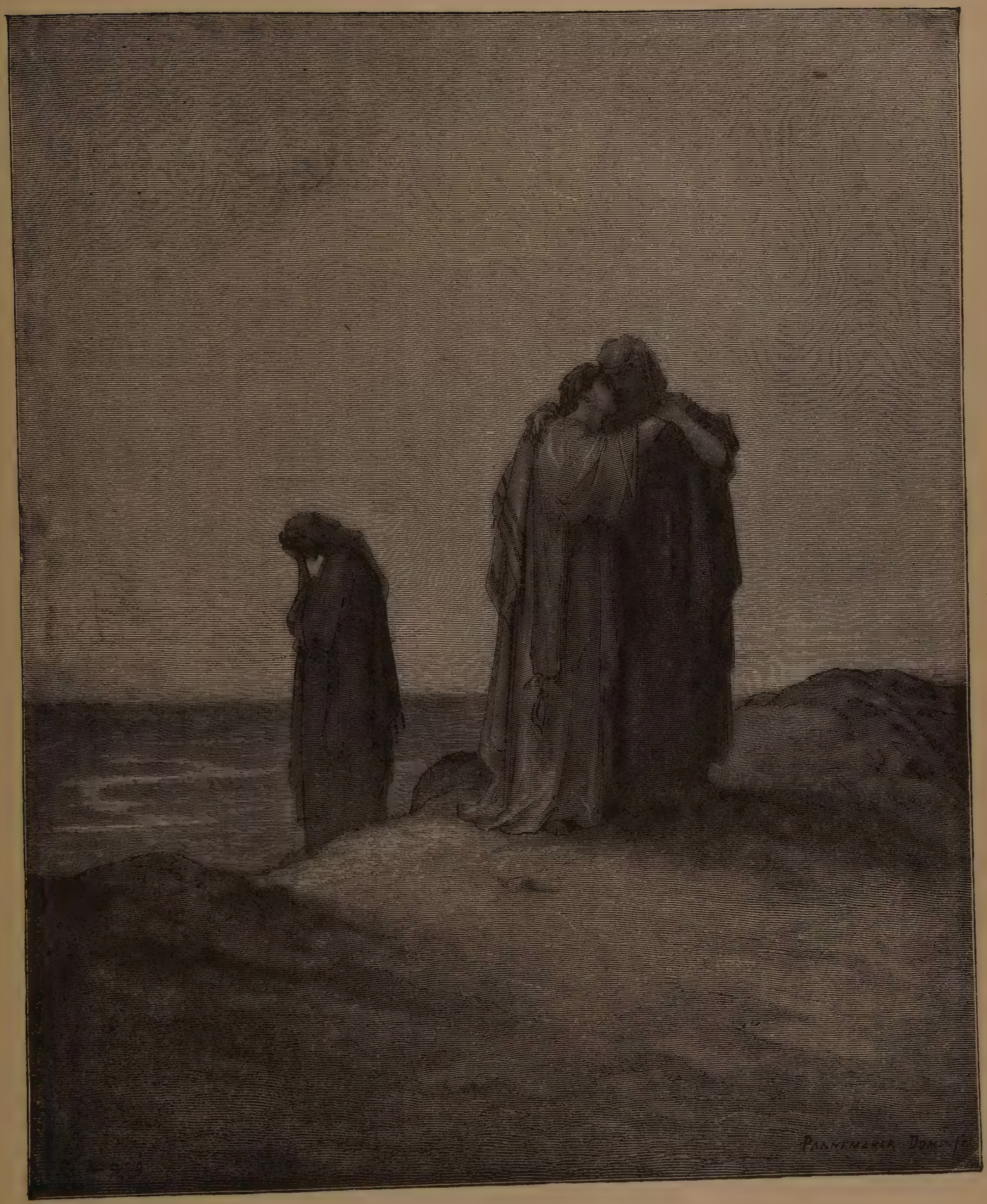


NAOMI AND HER DAUGHTERS-IN-LAW.

See Ruth i.

THE parting of Naomi with her daughters-in-law forms the subject of the present engraving. Orpah has just said farewell and departed weeping; but Ruth, of a nobler, more faithful nature, clings to her mother-in-law, and refuses to leave her. Her words, as recorded in the Bible, are among the most pathetic annals of devotion and domestic love: "And Ruth said, Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go: and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God: Where thou diest, will I die, and there will I be buried: the Lord do so to me, and more also, if aught but death part thee and me."

The scene is finely portrayed by the artist. The wide, lonely land, over which the parting steps of Orpah lay, yet leads her home to kith and kin; but for Ruth, Love alone is to be the pathway of her future life, and she turns to Naomi, content with her to fix her lot, afterwards so beautifully rewarded by years of prosperity and peace.



RUTH AND BOAZ.

See Ruth ii, iii, iv.

THE story of Ruth and Boaz is one of the sweetest idyls ever spoke or sung. The character of Ruth, tender and sweet, guided by the wisdom of Naomi, is an unceasing delight, showing the heart that beat thousands of years ago in the corn-lands of Judea as true in its throbs as is the heart of the maiden in her father's fields to-day, and, to round and fill the tale, her filial tenderness and devotion are fitly rewarded in the protection and love of the noble Boaz, the kinsman of Naomi. Wedded in Bethlehem, city of David and of Christ—with the congratulations of the people and the elders—this union of the Israelite and the foreigner was peculiarly blessed. To them was born a son, "and they called his name Obed: he is the father of Jesse, the father of David." In the engraving Ruth is seen in the foreground gathering the scattered wheat, the busy harvesters around her, while Boaz, standing near, is directing the young men respecting her: "Let her glean even among the sheaves, and reproach her not. And let fall also some of the handfuls of purpose for her, and leave them that she may glean them, and rebuke her not." A companion picture to the engraving is furnished in these exquisite lines by Thomas Hood:

She stood breast-high amid the corn,
Clasped by the golden light of morn,
Like the sweetheart of the sun,
Who many a glowing kiss had won.

On her cheek an autumn flush,
Deeply ripened;—such a blush
In the midst of brown was born,
Like red poppies grown with corn.

Round her eyes her tresses fell,—
Which were blackest none could tell;
But long lashes veiled a light
That had else been all too bright.

And her hat, with shady rim,
Made her tressy forehead dim;—
Thus she stood among the stooks,
Praising God with sweetest looks.

Sure, I said, God did not mean
Where I reap, thou shouldst but glean:
Lay thy sheaf adown and come
Share my harvest and my home.

THE RETURN OF THE ARK.

See I Samuel vi.

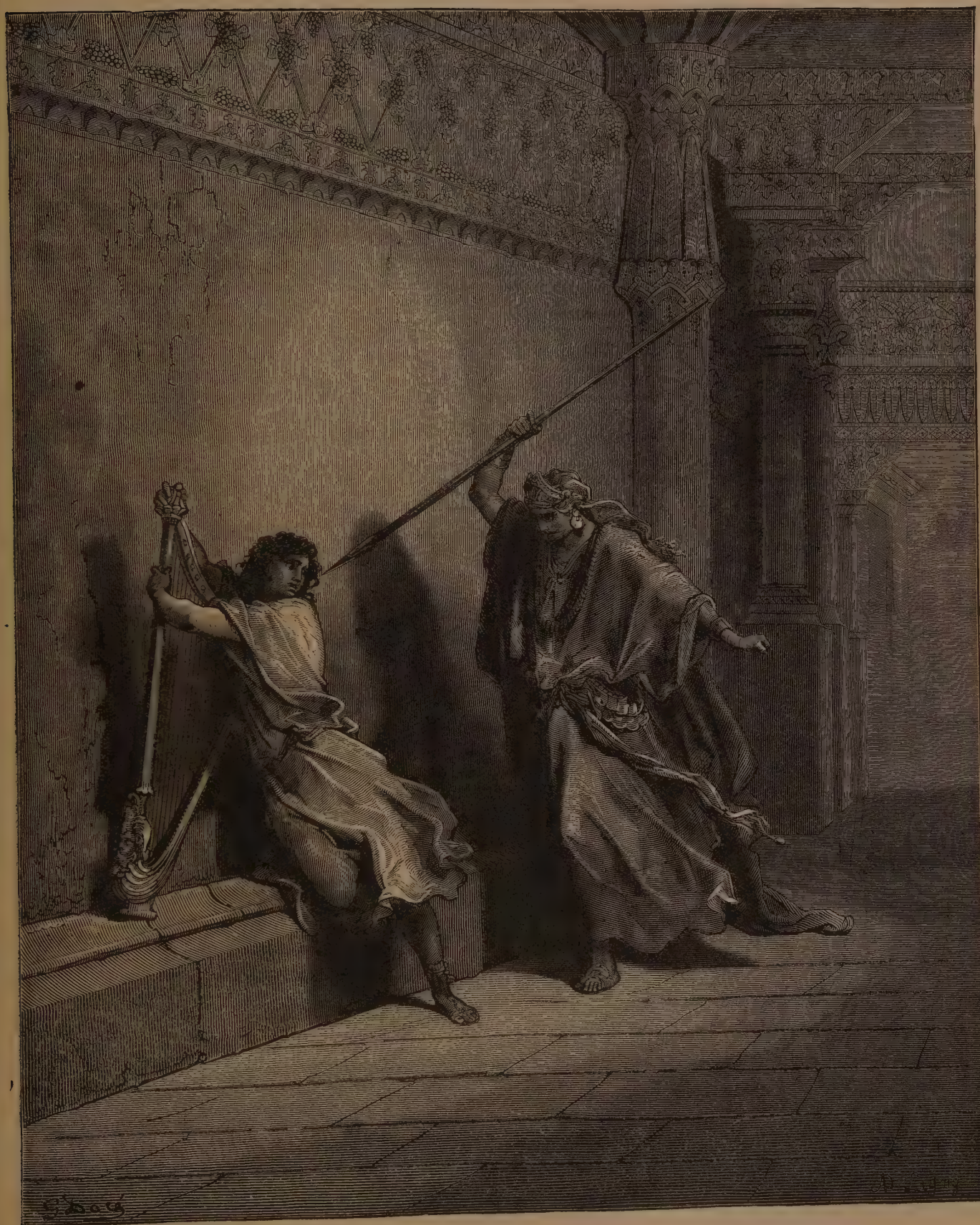
THE Ark of the Lord has been taken. Such a mark of the Almighty's high displeasure has fallen like a dreadful foreboding doom on his stricken and terrified people. Eli, the priest,—he who had judged Israel for forty years,—had fallen at the news; and the day was one of bitterness to young and old. For seven months the Ark had remained in the land of its captors, but they are months of mourning, of death and of disease, and the Philistines hasten to bear it back, for it proves too heavy a burden to them to endure the wrath of the God of Israel.

It is this return that the artist has illustrated. The narrative itself is pastoral in the extreme and full of a subtle beauty. "And the kine took the straight way to the way of Bethshemesh, and went along the highway, lowing as they went, and turned not aside to the right hand, or to the left: and the lords of the Philistines went after them, unto the border of Bethshemesh. And they of Bethshemesh were reaping their wheat harvest in the valley; and they lifted up their eyes, and saw the Ark, and rejoiced to see it." How lovely is the artist's translation! What a glowing redundance of light floods the charming scene! High in the background, against a vast fan of spreading radiance, is seen the cart, with its lofty, white-winged cherubim, its lowing kine, slowly coming on: in the middle distance the shadowy forms of the reapers, and in the foreground the people amid their sheaves, all alert, joyful, enraptured at the glorious vision. Well may the artist have wrapped the whole scene in intensest light, as emblematic of him who dwelleth in light unapproachable.

SAUL AND DAVID.

See 1 Samuel xviii.

SAUL had become jealous of David because of the praises of the people. "And it came to pass as they came, when David was returned from the slaughter of the Philistine, that the women came out of all the cities of Israel, singing and dancing, to meet king Saul, with tabrets, with joy, and with instruments of music. And the women answered one another as they played, and said, Saul hath slain his thousands, and David his ten thousands. And Saul was very wroth, and the saying displeased him, and he said, They have ascribed unto David ten thousands, and to me they have ascribed but thousands, and what can he have more, but the kingdom? And Saul eyed David from that day, and forward. And it came to pass on the morrow, that the evil spirit from God came upon Saul, and he prophesied in the midst of the house; and David played with his hand, as at other times; and there was a javelin in Saul's hand. And Saul cast the javelin, for he said, I will smite David even to the wall with it; and David avoided out of his presence twice." The beautiful figure of the minstrel lad, who, with harp in hand, is shrinking to the wall to avoid the fatal thrust of the king's javelin, the terror in his youthful countenance, and the passionate rage of the king, troubled "with the evil spirit from God," the fading background, and palatial architecture, all combine to form a simple but thoroughly dramatic scene.

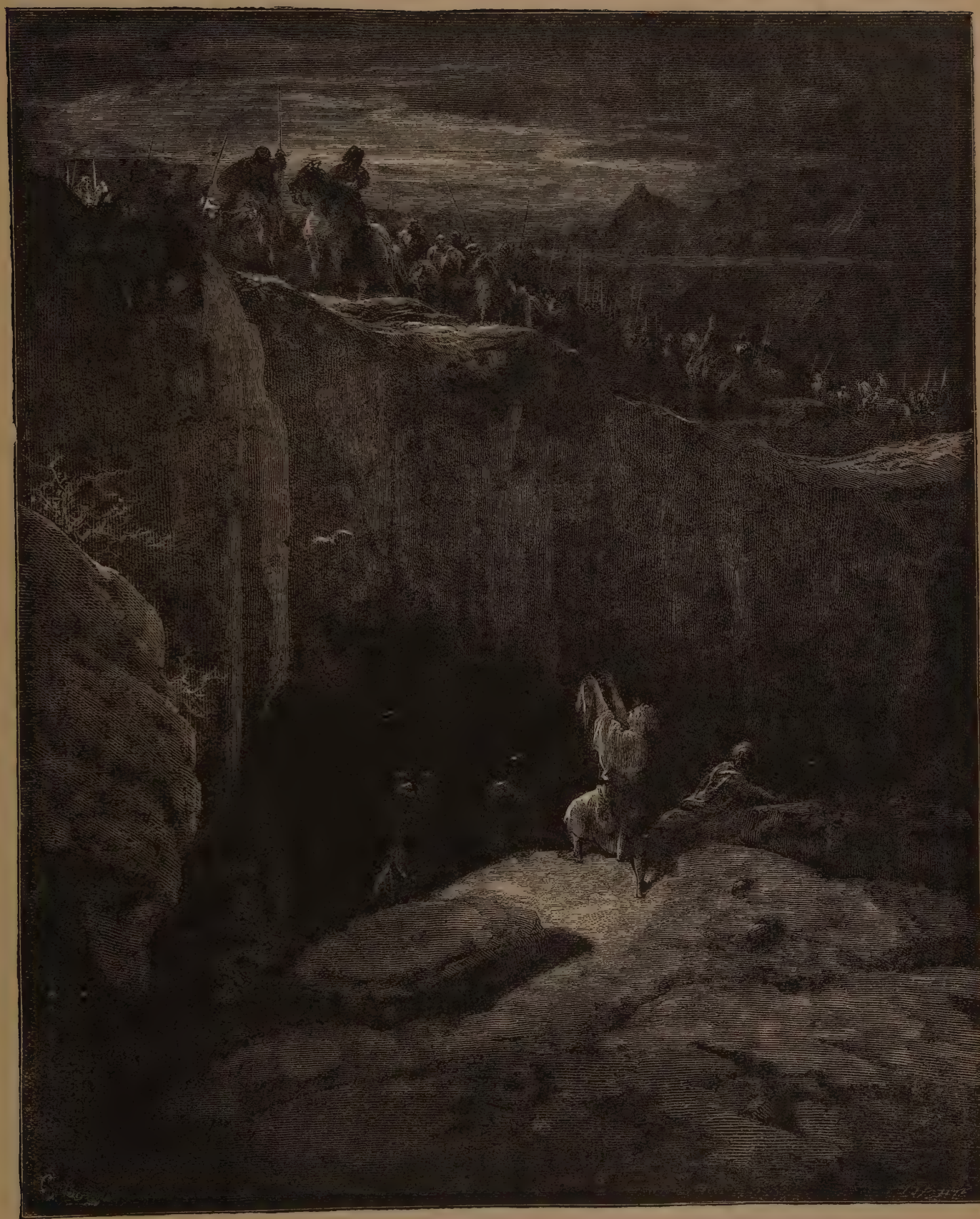


DAVID SPARES SAUL.

See I Samuel xxiv.

DAVID is in the wilderness of En-gedi." Saul, with a host of three thousand men, seeks him, still determined on his life. Arrived in the valley, Saul sleeps in the very cave in which David and his band have taken refuge. David's followers advise him to seize the opportunity, and put Saul to death; but he refuses to lay his hand on "the anointed of the Lord," and only, while Saul is asleep, cuts off the skirt of his garment. After leaving the cave, the king is presently arrested by the voice of David, who declares to him his innocency of his intention towards his life, notwithstanding the words of his enemies. Saul is melted to contrition, and returns home; but, evidently still suspicious. "David and his men gat them up unto the hold."

In this bold and picturesque engraving all the components conform to the one purpose of exhibiting, in the strongest possible manner, the disparity between the two groups. Saul, representing the power and prerogative of the nation, and surrounded by all the pomp and circumstance of war, occupies the precipitous cliffs, with his followers, a band winding along all the mountain side, with spears gleaming in the light. David, with only a few devoted adherents, who have been hunted in caves, in the "strongholds of the wood" and upon the rocks of the wild goats," has come out into the open valley below, in full view of the army of Saul. Holding up the fragment of the king's garment he says to him: "My father, see, yea, see the skirt of thy robe in my hand; for in that I cut off the skirt of thy robe and killed thee not, know thou and see that there is neither evil nor transgression in mine hand, and I have not sinned against thee; yet thou huntest my soul to take it."



DEATH OF SAUL.

See I Samuel xxxi.

A TUMULTUOUS battle-scene closes the stormy life of Israel's first king. Bold, rebellious, uncontrolled and turbulent in spirit, Saul cast away from him, in his distempered career, every gift that Providence had bestowed upon him. A restless suspicion and jealousy has banished from his side the faithful David; Jonathan and his brothers have fallen in the battle; and now Saul, fearing death and insult from the Philistines, begs his armor-bearer to thrust him through with his sword. "But his armor-bearer would not; for he was sore afraid.' Therefore Saul took a sword, and fell upon it." His armor-bearer followed his example, and thus perished the haughty Saul by his own unblessed hand. David, on receiving the news of Saul's and Jonathan's death, slays the self-accusing messenger, and then pours forth his grief in this magnificent lamentation:

"The beauty of Israel is slain upon thy high places; how are the mighty fallen! Tell it not in Gath, publish it not in the streets of Askelon, lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph. Ye mountains of Gilboa, let there be no dew, neither let there be rain upon you, nor fields of offerings; for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil. From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not empty. Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided: they were swifter than Eagles, they were stronger than Lions. Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with other delights, who put on ornaments of gold upon your apparel. How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places. I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me; thy love to me was wonderful, passing the love of women. How are the mighty fallen, and the weapons of war perished!"

THE DEATH OF ABSALOM.

See II Samuel xv, xvi, xvii, xviii.

ABSALOM was the third son of King David, his mother being Maacah, daughter of Talmai, king of Geshur. He was greatly admired among the Israelites for his beauty. "From the sole of his foot to the crown of his head, there was no blemish in him." Especially was he distinguished for the beauty of his hair, which grew so luxuriantly that when at the end of each year he was shorn, its weight was equal to two hundred shekels of silver. But he was vain and deceitful of heart; and his ambition, and perhaps envy of his brother Solomon, led him to plot against the king his father and to conspire with his enemies for his overthrow. He set himself diligently to work in various subtle ways to win over the people to himself, affectionately embracing all who approached to salute him, and saying to those who came to the king for judgment, "O that I were made judge in the land, that every man which hath any suit or cause might come unto me, and I would do him justice." Thereby he won their hearts and alienated them from King David. When he had thus gathered around him a sufficient number, he proceeded to Hebron—first obtaining his father's permission, under the pretense that he wished to pay a vow unto the Lord—and was there proclaimed king. When the news was brought to David by a messenger that the hearts of the men of Israel were with Absalom, he fled in haste from Jerusalem, attended by his servants and such men of the city as were still loyal, and passed over the Jordan, finding an asylum in the city of Mahanaim.

Absalom took possession of Jerusalem, and was there solemnly anointed king. Afterwards he set out with a large army in pursuit of his father, following him across the Jordan. David gathered together his devoted people, and wished to lead them to battle himself; but they restrained him, saying, "Thou shalt not go forth: for if we flee away, they will not care for us; neither if half of us die, will they care for us; but now thou art worth ten thousand of us; therefore now it is better that thou succor us out of the city. So David sent forth his army under the command of three trusted leaders, after charging them to deal gently with Absalom, whom he still greatly loved. The king's people met the hosts of Absalom in the wood of Ephraim and overwhelmed them, slaying twenty thousand men. Absalom sought to escape on the back of a mule, but in passing under an immense oak, his hair caught in the boughs, and the mule fled from under him, leaving him suspended in the air. When a messenger who had witnessed this informed Joab, the chief captain in David's army, he hastened to the spot, and, unmindful of the command of the king, "he took three darts in his hand and thrust them through the heart of Absalom, while yet he was alive in the midst of the oak. And ten young men that bore Joab's armor compassed about and smote Absalom, and slew him." Then he was cast into a pit in the forest, and stones were thrown upon him in token of bitter hostility.

In the engraving the fate of Absalom is strikingly portrayed. From one of the gnarled branches of the spreading oak we behold the wretched victim, held tightly by his strong locks—perhaps conscious that death is speedily to overtake him; for Joab and his followers, mounted on swift steeds, are seen galloping towards him, their stern features, wild shouts and angry gestures showing the spirit of vengeance that inflames their hearts.

DAVID MOURNING OVER ABSALOM.

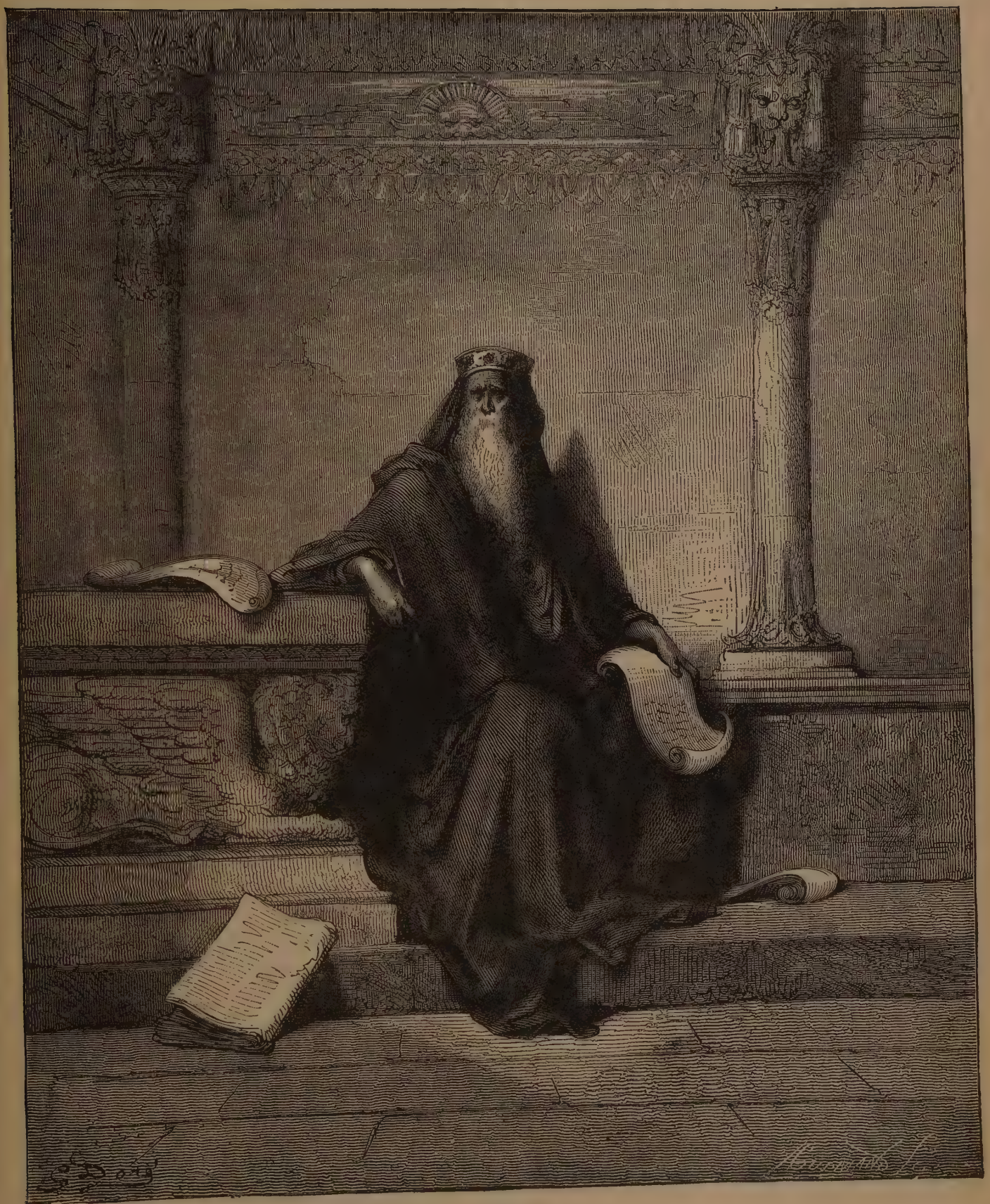
See II Samuel xviii.

AFTER the great battle in the wood of Ephraim, which resulted in the complete overthrow of the rebellious followers of Absalom, and in the restoration of the kingdom to David, Cushi and Ahimaaz, the son of Zadock, were dispatched to Mahanaim to bear the tidings to the king. "And David sat between the two gates: and the watchman went up to the roof over the gate unto the wall, and lifted up his eyes and looked, and behold a man running alone. And the watchman cried, and told the king. And the king said, If he be alone, there is tidings in his mouth. And he came apace, and drew near. And the watchman saw another man running, and the watchman called unto the porter and said, Behold another man running alone. And the king said, He also bringeth tidings. And the watchman said, Methinketh the running of the foremost is like the running of Ahimaaz, the son of Zadock. And the king said, He is a good man, and cometh with good tidings. And Ahimaaz called and said unto the king, All is well. And he fell down to the earth upon his face before the king, and said, Blessed be the Lord thy God, which hath delivered up the men that lifted up their hand against my lord the king. And the king said, Is the young man Absalom safe? And Ahimaaz answered, When Joab sent the king's servant, and me thy servant, I saw a great tumult, but I knew not what it was. And the king said unto him, Turn aside, and stand here. And he turned aside, and stood still. And, behold, Cushi came; and Cushi said, Tidings, my lord the king: for the Lord hath avenged thee this day of all them that rose up against thee. And the king said unto Cushi, Is the young man Absalom safe? And Cushi answered, The enemies of my lord the king, and all that rise against thee to do thee hurt, be as that young man is. And the king was much moved, and went up to the chamber over the gate, and wept: and as he went, thus he said, O my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!"

The affection of David for his children was often most touchingly manifested, as when he mourned for the young child of Bath-Sheba, and for Amnon, whom Absalom slew. Still more pathetic was his lamentation over the death of Absalom, which is here so strikingly pictured.

SOLOMON.

IN this patriarchal and statuesque figure of Solomon, now in his old age, M. Doré gives him all that dignity and repose which his years of command, knowledge and experience would legitimately entail. It would seem as if he were in the very act of composing, in sternest truth, the pages of that wonderfully profound collection of Proverbial lore, that tells so much, in ripened thought, of collected observation on human life and vanity, and which closes in one of the noblest tributes ever offered to the worth of womanhood.



THE JUDGMENT OF SOLOMON.

See I Kings iii.

ALL the eyes of Judea were on the young King Solomon. To an Eastern people, governed by an irresponsible sovereign, their happiness lies mercilessly in his hands. This judgment, therefore, between the rival claims of the false mother and the true, brought thus early before their king, would be, in their estimation, a criterion of his skill, wisdom and character, and a pregnant indication of their own future happiness or woe.

"Then said the King, The one saith, This is my son, that liveth, and thy son is the dead: and the other saith Nay: but thy son is the dead, and my son is the living. And the King said, Bring me a sword. And they brought a sword before the king; and the king said, Divide the living child in two, and give half to the one, and half to the other. Then spake the woman whose the living child was, unto the king (for her bowels yearned upon her son), and she said, O my lord, give her the living child, and in no wise slay it: but the other said, Let it be neither mine nor thine, but divide it. Then the King answered and said, Give her the living child, and in no wise slay it: she is the mother thereof. And all Israel heard of the Judgment which the king had judged, and they feared the King: for they saw that the wisdom of God was in him, to do judgment."

The sentiment of the picture is well shown in the appealing agony of the one woman and the indifference of the other, in the dramatic attitude of the executioner and of the youthful judge, towards whom the surrounding spectators turn with tense and eager gaze. It is a grand representation of an oriental court in the ancient time, the regal splendor of the youthful king being greatly heightened by relieving him against a background of choice decorative design.

THE CEDARS DESTINED FOR THE TEMPLE

See I Kings v.

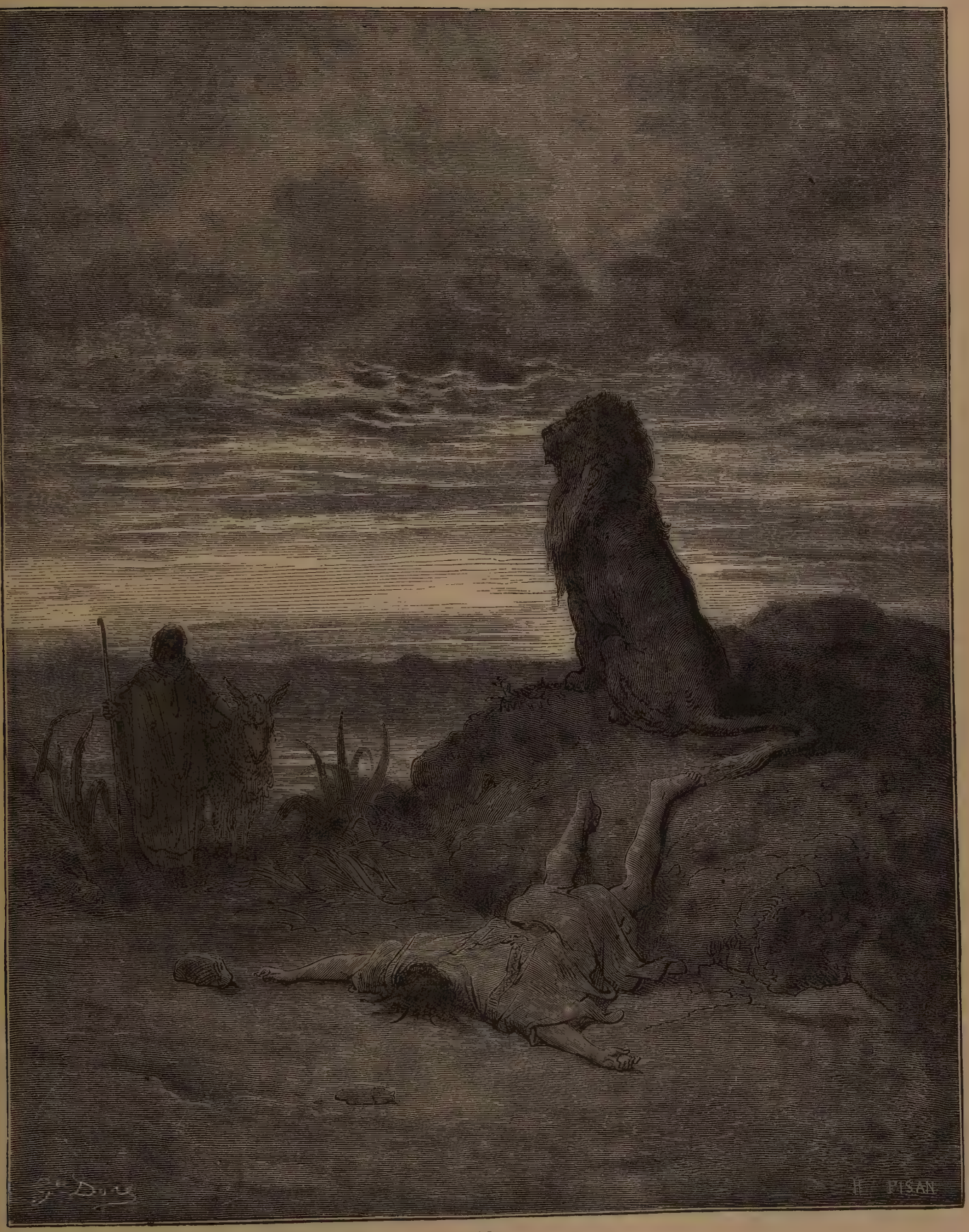
THERE has ever been attached something peculiarly sacred and noble to the Cedars of Lebanon. They have stood as a figure for everything grand and lofty, and doubtless their use and high estimation in the building of the Temple has had much to do in originating and continuing this impression. M. Doré, in the scene before us, has presented a declivity of the mountain covered with groups of busy workmen, engaged in the occupation of felling and removing these magnificent trees to their floats by the sea-shore. The background is dim with umbrageous foliage, except in the open spaces where the laborers are hewing and trimming the fallen monarchs of the wood. The foreground is a splendidly wrought scene of busiest life. Two immense boles—evidently the chief of all their brethren—on heavy, cumbrous wheels, are being conveyed down the mountain side, and the straining labor and bustle and anxiety incident to their starting are fully brought out in the engraving. The gaily caparisoned horses are urged on or held in check by the excited men, the mounted overseers are busy with directions, and the woodmen themselves have paused in groups to watch the progress of the work. It is, perhaps, the finest landscape in the book.

BARBANT

THE PROPHET SLAIN BY A LION.

See I Kings xiii.

THIS scene represents a prophet of the Lord slain for his disobedience. Commissioned from on high to denounce the idolatry of Jeroboam, he had in this fulfilled his duty. He had refused to eat or drink with the king, and was returning, in all obedience, by another path than that by which he came. Met by an old prophet of Bethel, he is invited to his board. After first refusing, he is at length persuaded by these words: "I am a prophet also, as thou art; and an angel spake unto me by the word of the Lord, saying, Bring him back with thee into thine house, that he may eat bread and drink water; but he lied unto him. So he went back with him, and did eat bread in his house and drank water." * * "And it came to pass, after he had eaten bread, and after he had drunk, that he saddled for him the ass, to wit, for the prophet whom he had brought back. And when he was gone, a lion met him by the way and slew him, and his carcass was cast in the way, and the ass stood by it; the lion also stood by the carcass."



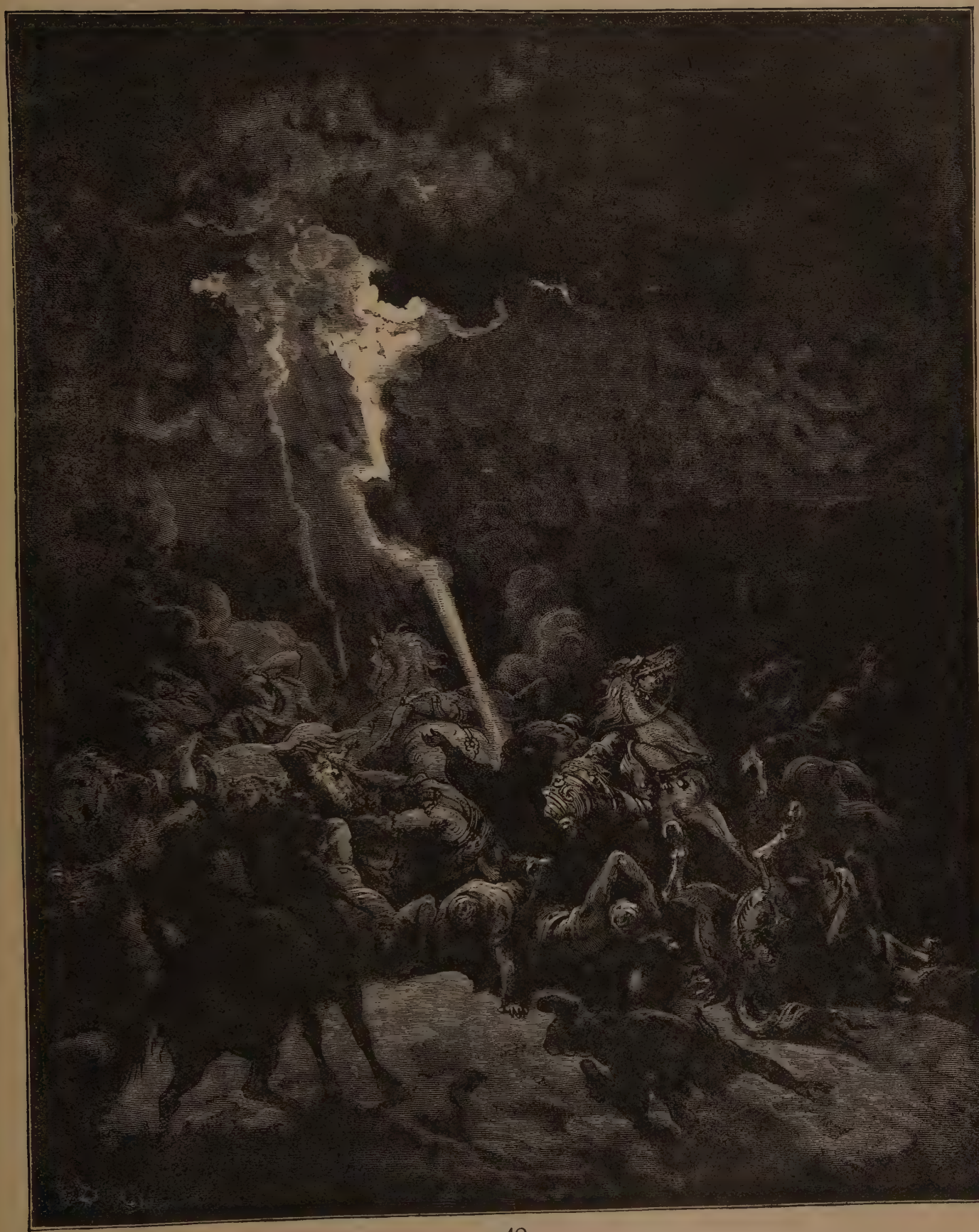
ELIJAH DESTROYING THE MESSENGERS OF AHAZIAH.

See II Kings i.

ELIJAH the prophet has been considered "the grandest and most romantic character that Israel ever produced." Of his early life it is only known that he came from a nomadic and unsettled people dwelling beyond the Jordan—a people employed either in the chase or in the quieter labors of pastoral life. There, among the lonely hills, came to him the knowledge of Jehovah; there he was nurtured in the sublime faith which he afterwards enforced with such fearlessness and fiery zeal. He first appeared in Israel to rebuke the dishonor against God which had been brought upon the nation by Ahab and Jezebel, in introducing the worship of Baal. His appearance is thus abruptly announced in the seventeenth chapter of I Kings: "And Elijah the Tishbite, who was of the inhabitants of Gilead, said unto Ahab, As the Lord God of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word. And the word of the Lord came unto him saying, Get thee hence and turn thee Eastward, and hide thyself by the brook Cherith, that is before Jordan. And it shall be that thou shalt drink of the brook, and I have commanded the ravens to feed thee there." When the brook became dry, he was commanded to go to Zarephath, between Tyre and Sidon. Here he dwelt with a widow, and the little oil in her cruse and the handful of meal she possessed were constantly increased and made to supply their wants. During the third year of the famine which had prevailed throughout Samaria, for lack of rain, Elijah again appeared before Ahab, and then occurred his triumph over the prophets of Baal upon Mount Carmel. Again he was obliged to flee from the fierce anger of Jezebel, taking refuge in the desert of Beer-sheba, where he sat down under a juniper tree, and "requested for himself that he might die." Going afterwards to Mount Horeb, he there communed with God, and was comforted, and it was announced to him that Elisha should become his successor. Still once more he confronted Ahab—this time to denounce his crime against Naboth. After the death of Ahab his son Ahaziah became king, and perpetuated the idolatrous practices of his parents. Having been injured by falling through a lattice in his chamber, he sent to Ekron to ask of the god Baalzebub whether he should recover. The messengers were met by Elijah, who announced in the name of God that Ahaziah should never leave his bed, but should surely die.

"Then the king sent unto him a captain of fifty, with his fifty; and he went up to him, (and behold, he sat on the top of a hill) and he spake unto him, Thou man of God, the king hath said, Come down. And Elijah answered, and said to the captain of fifty, If I be a man of God, then let fire come down from heaven and consume thee and thy fifty. And there came down fire from heaven, and consumed him and his fifty. Again also he sent unto him another captain of fifty, with his fifty; And he answered, and said unto him, O man of God, Thus hath the king said, Come down quickly. And Elijah answered, and said unto them, If I be a man of God, let fire come down from heaven, and consume thee, and thy fifty. And the fire of God came down from heaven, and consumed him, and his fifty.

The headlong destruction of the messengers of Ahaziah is powerfully wrought out in the engraving.



ELIJAH'S ASCENT IN A CHARIOT OF FIRE.

See II Kings ii.

THE closing scene in the life of the great prophet was more marvellous and impressive than any other presented, even in a career so associated with miracles, so wrapped up in startling and extraordinary events. His undaunted courage and fortitude in the midst of perils, his unfaltering trust in God and devotion to the Jehovistic faith of his fathers, render him one of the most majestic characters among the whole line of Hebrew prophets, and have caused him to be associated even with Moses himself in the reverence of his nation.

It was a difficult matter for the artist to represent so exceptional and extraordinary a scene with due impressiveness, and at the same time avoid exaggeration and preserve an apparent naturalness, and in this light the achievement of M. Doré is quite notable. The countenance of the prophet is benignant, his form majestic, and the sweeping action of the clouds to represent the whirlwind which bore him aloft is finely conceived and executed. What follows is the account given in II Kings of the prophet's translation:

"And it came to pass when the Lord would take up Elijah into heaven by a whirlwind, that Elijah went with Elisha from Gilgal. And Elijah said unto Elisha, Tarry here, I pray thee: for the Lord hath sent me to Bethel; and Elisha said unto him, As the Lord liveth, and as thy soul liveth, I will not leave thee. So they went down to Bethel. And the sons of the Prophets that were at Bethel, came forth to Elisha, and said unto him. Knowest thou that the Lord will take away thy master from thy head to-day? And he said, Yea, I know it, hold ye your peace. And Elijah said unto him, Elisha, tarry here, I pray thee: for the Lord hath sent me to Jericho: And he said, As the Lord liveth, and as thy soul liveth, I will not leave thee. So they came to Jericho. And the sons of the Prophets that were at Jericho came to Elisha, and said unto him, Knowest thou that the Lord will take away thy master from thy head to-day? and he answered, Yea, I know it, hold ye your peace. And Elijah said unto him, Tarry, I pray thee, here: for the Lord hath sent me to Jordan. And he said, As the Lord liveth, and as thy soul liveth, I will not leave thee. And they two went on. And fifty men of the sons of the Prophets went, and stood to view afar off; and they two stood by Jordan. And Elijah took his mantle, and wrapped it together, and smote the waters, and they were divided hither and thither, so that they two went over on dry ground.

"And it came to pass, when they were gone over, that Elijah said unto Elisha, Ask what I shall do for thee, before I be taken away from thee. And Elisha said, I pray thee, let a double portion of thy spirit be upon me. And he said, Thou hast asked a hard thing: nevertheless, if thou see me, when I am taken from thee, it shall be so unto thee: but if not, it shall not be so. And it came to pass as they still went on and talked, that behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder, and Elijah went up by a whirlwind into heaven."

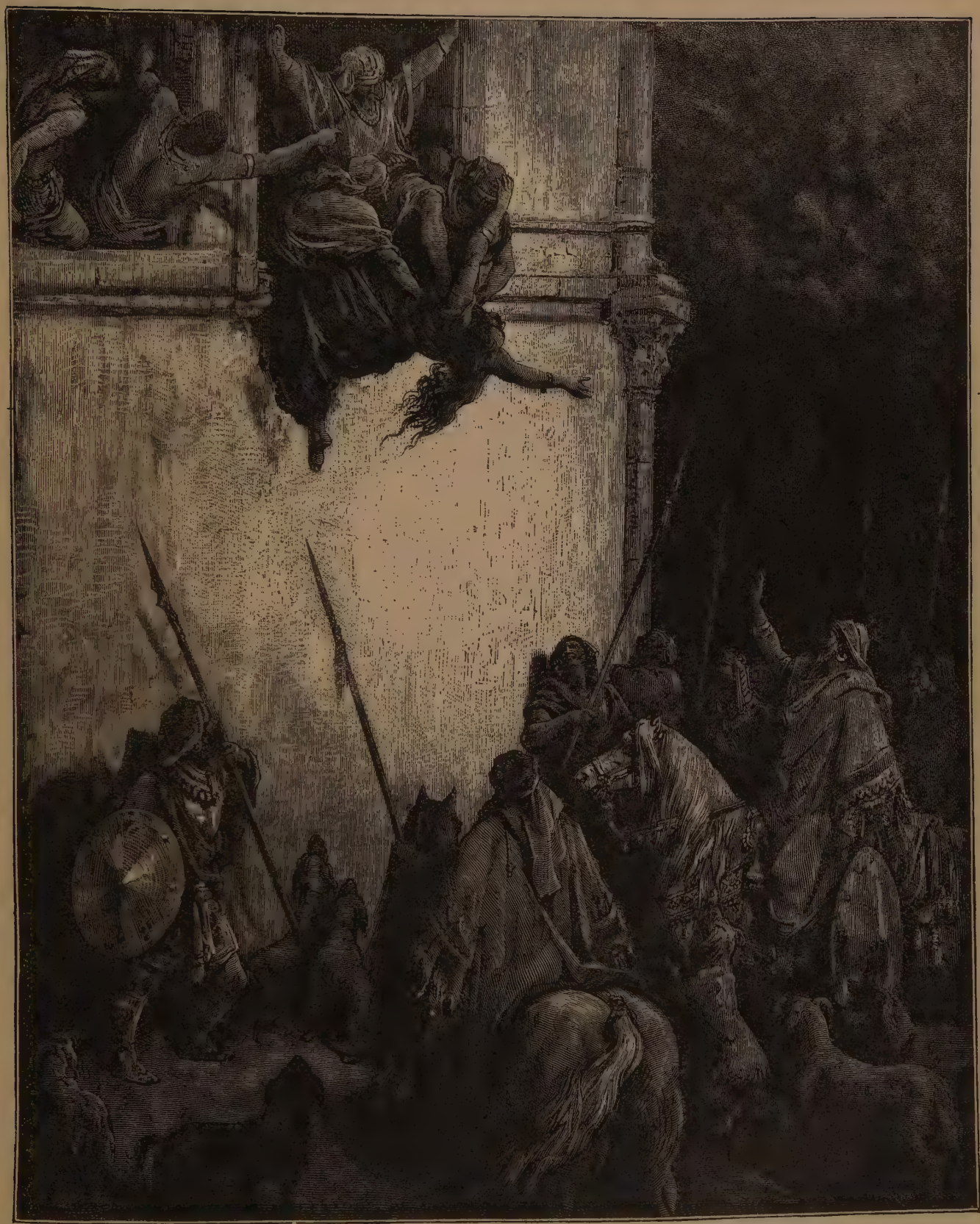
THE DEATH OF JEZEBEL.

See I Kings xxi, xxii; II Kings ix.

IN the first book of Kings is recorded the story of Jezebel's wickedness—her idolatry, her persecution of the prophets and her crime against Naboth; the second book contains the account of her painful and tragic death. There was a vineyard near the palace of her husband, King Ahab, which he greatly desired to possess; but Naboth, who had received it as an inheritance from his fathers, refused to part with it, and so the king retired to his chamber in great disquiet, and brooded foolishly over his disappointment. Jezebel, perceiving the distress of her husband, bade him arise and eat and be merry of heart, and promised that the vineyard of Naboth should be given him. Then she caused it to be charged against Naboth that he had blasphemed against God and the king. This brought upon him the fury of the people, who took him forth from the city and stoned him to death.

Ahab now thought himself secure in the possession of the coveted vineyard, and proceeded thither to enjoy it; but he was quickly sought by the prophet Elijah, who condemned him, gave warning of the impending destruction of all his house, and prophesied that the guilty queen should be eaten by dogs at the wall of Jezreel. Jehu was afterwards appointed to reign over Israel, and thus was he commissioned by the young prophet who anointed him: "Thou shalt smite the house of Ahab thy master, that I may avenge the blood of my servants the Prophets, and the blood of all the servants of the Lord, at the hand of Jezebel."

Jehu is seen in the picture, with his armed followers, beneath the windows of Jezebel's palace, and her attendants, in obedience to his command, are hurling her to the earth below. There, at the base of the wall and among the armed host are the savage dogs, waiting to tear and devour her. The composition is spirited, carefully executed, but withal so realistic as almost to cause a shudder to the beholder.



ESTHER CONFOUNDING HAMAN.

See Esther vii.

ESTHER, the beautiful Jewess, queen of Ahasuerus, king of Persia, banquets the king and his favorite courtier Haman, the enemy of Mordecai, Esther's cousin, and of the Jews. On the second day of the banquet, at the request of the King, Esther makes known her petition, in these words, "If I have found favor in thy sight, O King, and if it please the King, let my life be given me at my petition, and my people at my request. For we are sold, I, and my people, to be destroyed, to be slain, and to perish: but if we had been sold for bondmen, and bondwomen, I had held my tongue, although, the enemy could not countervail the king's damage. Then the king Ahasuerus answered, and said unto Esther the Queen: Who is he? and where is he, that durst presume in his heart to do so? And Esther said, The adversary and enemy, is this wicked Haman. Then Haman was afraid before the King and the Queen. And the king arising from the banquet of wine in his wrath, went into the palace garden: and Haman stood up to make request for his life to Esther the Queen: for he saw that there was evil determined against him by the King." The queenly dignity of Esther, the piercing look of the king, indicating his kindling wrath and angry suspicion, and the guilty consciousness of Haman, exhibit in a high degree the graphic skill and dramatic force of the artist.

PACIFIC LUTHERAN

ISAIAH.

ISAIAH, the most magnificent of the Prophets! He who foretold the coming of our Lord the Saviour in words burning with the inspiration of God! The scene portrays him kneeling on the mountain cliff, bent in rapt and awe-struck communion with his Lord. Before him a grand sweep of country; hill and valley, mountain and ravine; waters desolate and wide; above, the bending skies. The artist has rarely been happier than in this isolated and striking scene, in unison with the subject of his sketch.

G. Doré

THE DESTRUCTION OF SENNACHERIB'S HOST.

See Isaiah xxxvi., xxxvii.

SENNACHERIB, the mightiest of the Assyrian kings, succeeded to the throne of his father Sargon at a time when the glory of the kingdom was waning and its power becoming greatly reduced. By successive conquests he extended his dominion over the surrounding nations. First he crushed a revolt in Babylonia. Then subduing one after another of the tribes along the Tigris and Euphrates, he carried his conquering legions into Egypt and Palestine, wresting from Judah all that she had gained by the valor of Hezekiah. After taking all the defended cities, a large portion of his army was sent from Lachish, under the command of Rabshakeh, to demand of Hezekiah the surrender of Jerusalem. The king, following the advice of Isaiah the prophet, refused to capitulate, and the invaders were preparing to take the city; but during the night before the battle was to occur, "The Angel of the Lord went forth, and smote in the camp of the Assyrians a hundred and four score and five thousand; and when they arose early in the morning behold they were all dead corpses." This event forms the subject of one of the finest of the "Hebrew Melodies" of Byron, and we place it before the picture which it so admirably describes:

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears were like stars on the sea
When the blue wave rolls lightly on deep Galilee.

Like the leaves of the forest when Summer is green.
That host, with their banners, at sunset were seen,
Like the leaves of the forest when Autumn hath blown,
That host on the morrow lay wither'd and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he pass'd;
And the eyes of the sleepers wax'd deadly and chill
And their hearts but once heav'd, and forever grew still!

And there lay the steed with his nostrils all wide,
But through it there roll'd not the breath of his pride:
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

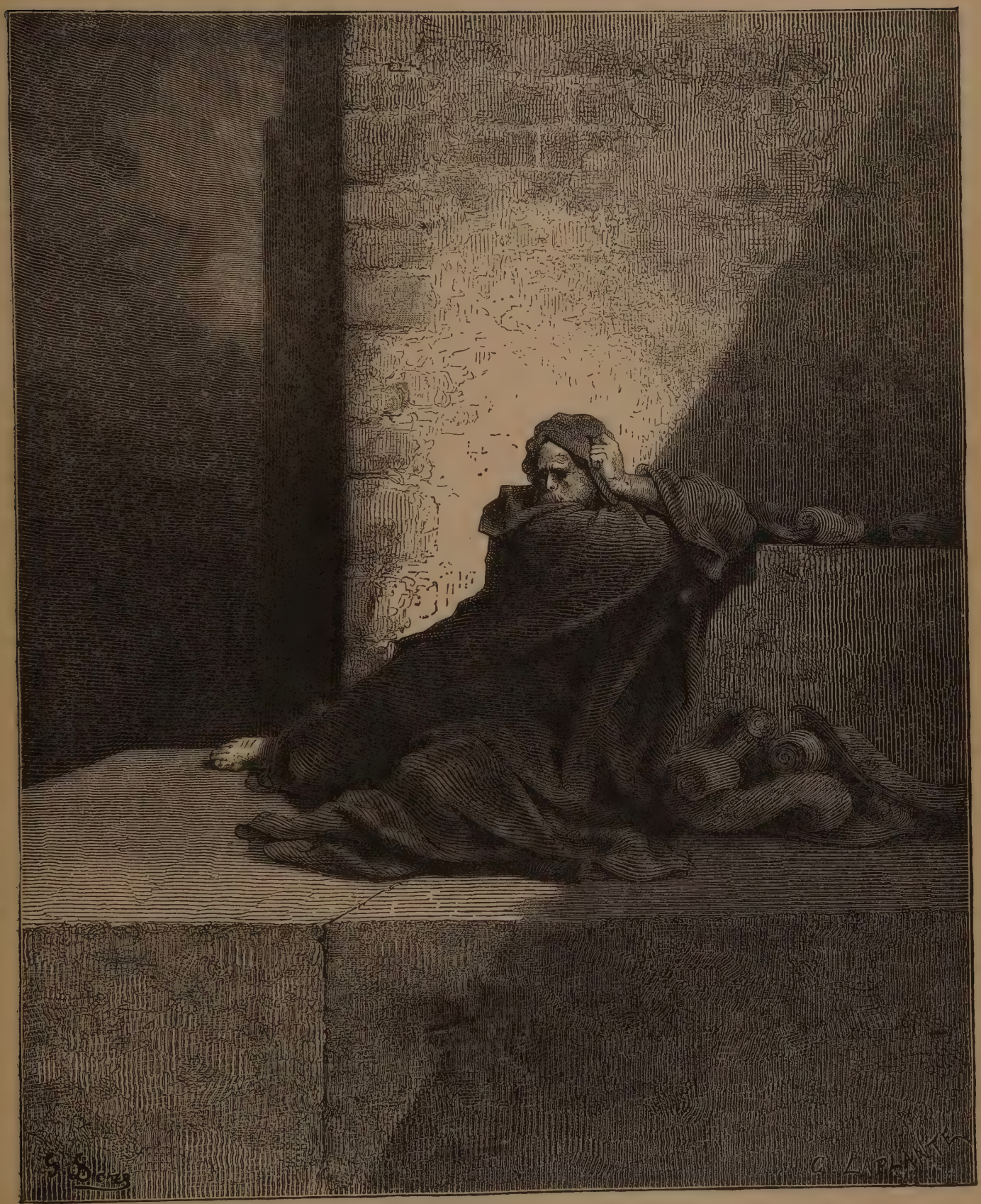
And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broken in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord.

BARUCH.

See Jeremiah xxxii., xxxvi.

BARUCH was of noble lineage, and gained distinction for his superior acquirements, as well as through his relation with the prophet Jeremiah, whose friend, companion and amanuensis he became, writing his prophecies from dictation, and afterwards reading them to assemblages of the people in the Temple. The princes who heard the words of the prophet were afraid, and said to Baruch, "Go hide thee, thou and Jeremiah, and let no man know where ye be. And they went in to the king into the court, but they laid up the roll in the chamber of Elishama, the Scribe, and told all the words in the ear of the king." Then King Jehoiakim sent for the roll containing the prophecies, but was so much displeased that, as the sentences were read, he cut them out with his penknife and threw them into the fire, till the whole roll was consumed. Baruch and Jeremiah had concealed themselves, and while thus secure against the wrath of the king, re-wrote the whole of the prophecies, and "added besides unto them many like words." Baruch was afterwards imprisoned with Jeremiah, and was also carried with him to Egypt, where, according to one tradition, he died. Another asserts that his days were ended in Babylon. The artist has represented him reclining upon the hard prison floor, with his rolls of manuscript about him, in rapt meditation. He has an intense and introspective, but patient and sorrowful cast of countenance—one that would seem to convey the impression of entire absorption in the great work to which he was called.



EZEKIEL PROPHESYING.

See Ezekiel ii.

THE second chapter of the book of Ezekiel begins with an account of the Prophet's commission, in these words :

"And he said unto me, son of man, stand upon thy feet, and I will speak unto thee. And the spirit entered into me, when he spake unto me, and set me upon my feet, that I heard him that spake unto me: And he said unto me, son of man, I send thee to the children of Israel, to a rebellious nation that hath rebelled against me : They and their fathers have transgressed against me, even unto this very day. For they are impudent children and stiff-hearted. I do send thee unto them, and thou shalt say unto them, Thus saith the Lord God. And they, whether they will hear or whether they will forbear (for they are a rebellious house), yet shall know that there hath been a prophet among them.

"And thou, son of man, be not afraid of them, neither be afraid of their words, though briars and thorns be with thee, and thou dost dwell among scorpions: be not afraid of their words, nor be dismayed at their looks, though they be a rebellious house. And thou shalt speak my words unto them, whether they will hear or whether they will forbear, for they are most rebellious. But thou, son of man, hear what I say unto thee. Be not thou rebellious like that rebellious house: open thy mouth, and eat that I give thee."

The prophet, as represented in the picture, is of commanding presence—one indeed to awaken the sluggish hearts of his listeners and infuse them with some portion of his own sincerity, earnestness and zeal. From that freighted brow may well have sprung the noble thought and glowing imagery—the parable, the proverbs, poems, allegories, the pathetic appeals and solemn warnings—with which his writings abound. At his feet are gathered a few who apparently listen with thoughtful interest, while those beyond seem yet too timid to approach him nearer.

G. Doré
LAPLANTE 35.

THE VISION OF EZEKIEL.

See Ezekiel xxxvii.

DURING the reign of King Jehoiachin (about 590 B. C.), Nebuchadnezzar, king of Babylon, besieged Jerusalem, and carried away as captives the king and many of the people. Among them was Ezekiel, the son of Buzi, who had formerly been a priest in the Temple at Jerusalem. He settled, with other exiles, near the Chebar, a river flowing into the Euphrates, and here his prophetic ministry began. The book of his prophecies furnishes the only account of his personal history, and this is but meagre. In the first chapter it is recorded that he received the gift of prophecy in the fifth year of Jehoiachin's captivity. His prophecies cover a period of more than twenty years. Little is known of his subsequent history, but it is supposed that he died in exile. He was held in the highest esteem by his people, and was consulted by them upon all important occasions. His writings are characterized by a lofty spirit of devotion and moral earnestness, and he exhibited the most intense zeal and strength of purpose in his character and in his high calling. In the accompanying engraving the artist gives a thrilling and powerful presentation of the vision in the Valley of Dry Bones, which represented the unhappy condition of Israel, but with promises of consolation and of a renewal of the national life.

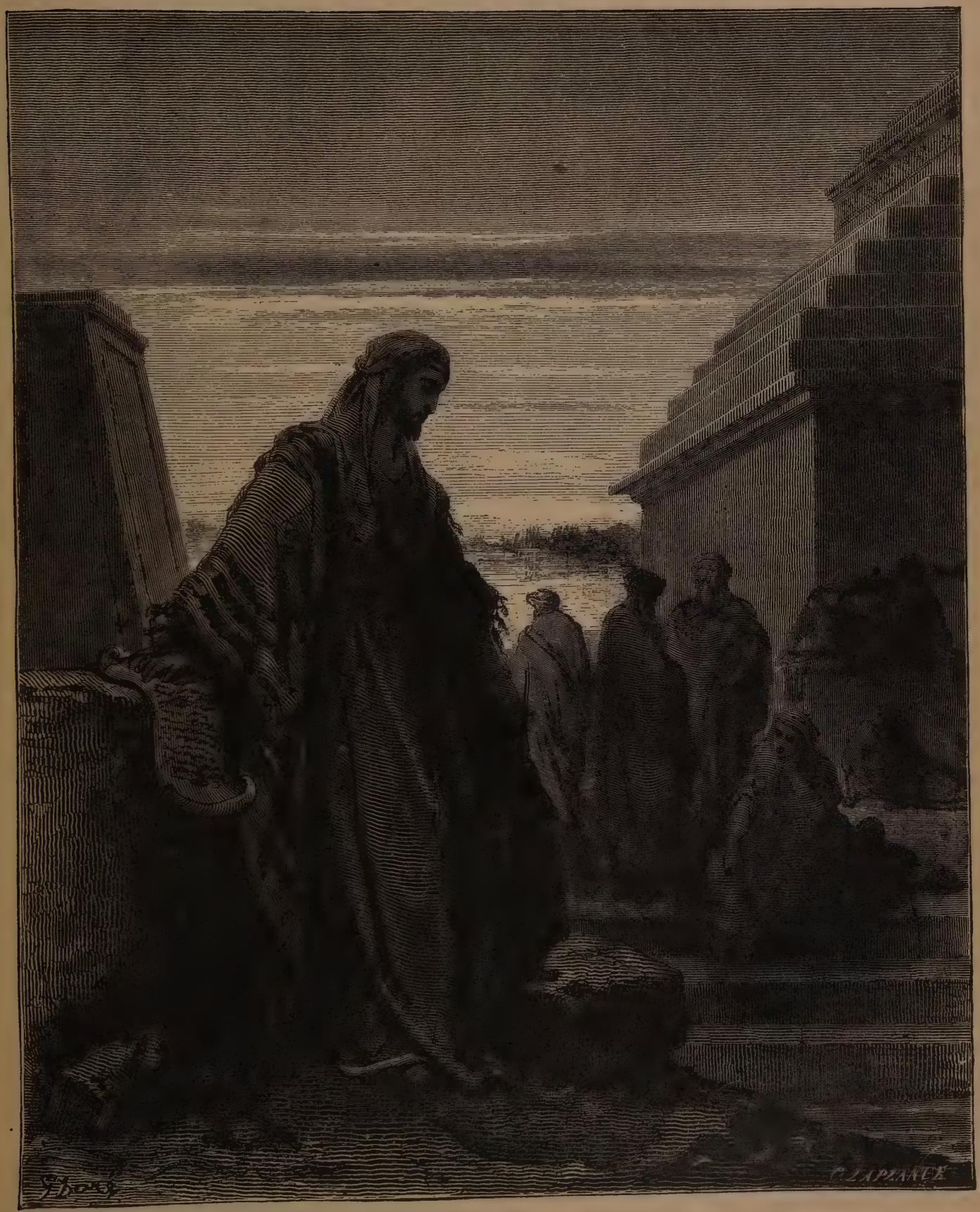
"The hand of the Lord was upon me, and carried me out in the Spirit of the Lord, and set me down in the midst of the valley which was full of bones, and caused me to pass by them round about, and behold, there were very many in the open valley; and lo, they were very dry. And he said unto me, Son of man, can these bones live? And I answered, O Lord God, thou knowest. Again he said unto me, Prophesy upon these bones, and say unto them: O ye dry bones, hear the word of the Lord. Thus saith the Lord God unto these bones; Behold, I will cause breath to enter into you, and ye shall live. And I will lay sinews upon you, and will bring up flesh upon you, and cover you with skin, and put breath in you, and ye shall live, and ye shall know that I am the Lord.

"So I prophesied as I was commanded: and as I prophesied, there was a noise, and behold a shaking, and the bones came together, bone to his bone. And when I beheld, lo, the sinews and the flesh came up upon them, and the skin covered them above; but there was no breath in them. Then said he unto me, Prophesy unto the wind, prophesy, son of man, and say unto the wind, Thus saith the Lord God; Come from the four winds, O breath, and breathe upon these slain, that they may live. So I prophesied as he commanded me, and the breath came into them, and they lived, and stood up upon their feet, an exceeding great army.

"Then he said unto me, Son of man, these bones are the whole house of Israel: behold they say: Our bones are dried, and our hope is lost, we are cut off for our parts. Therefore prophesy and say unto them, Thus saith the Lord God, Behold, O my people, I will open your graves, and cause you to come up out of your graves, and bring you into the land of Israel. And ye shall know that I am the Lord, when I have opened your graves, O my people, and brought you up out of your graves, And shall put my spirit in you, and ye shall live, and I shall place you in your own land: then shall ye know that I the Lord have spoken it, and performed it, saith the Lord."

DANIEL.

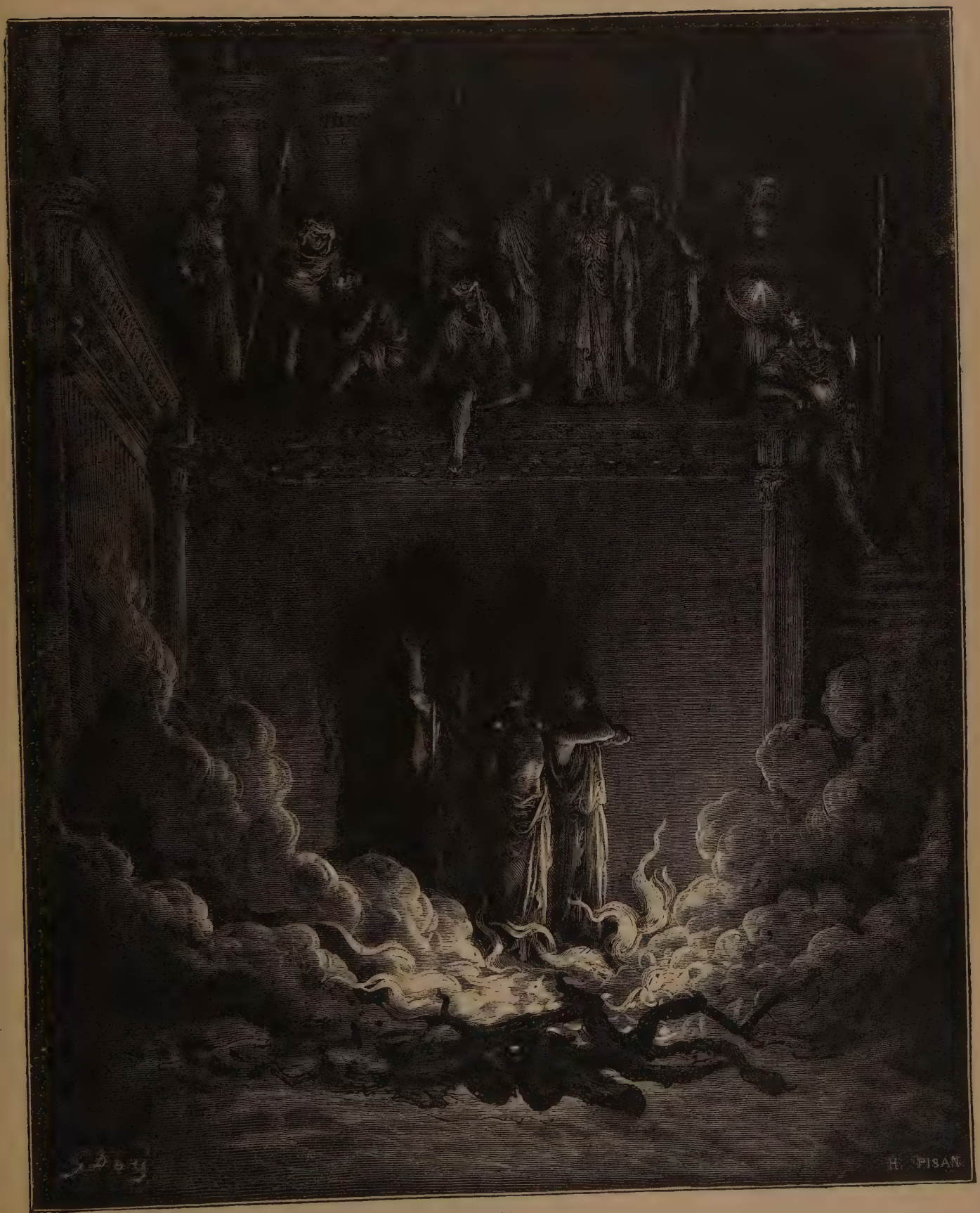
DANIEL, called by Gabriel the "greatly beloved of God," forms one of the most consistent figures—consistent in itself—in Old Testament story. He is introduced to us in the book which bears his name as being one of the four personages of the Jewish captivity (B.C. 604) who, at the royal Assyrian court, refusing the dainty nutriment from the king's table, desired "pulse to eat, and water to drink." He is considered the fourth of "the great prophets;" and although nothing is known of his lineage, it seems probable that he was of noble or even of royal descent. As his three years of court training drew to a close, he comes into high favor on the occasion of Nebuchadnezzar's dream, which he alone was found capable of translating. A second dream of the king's he also afterwards interprets, and yet again the handwriting which appeared on the wall at Belshazzar's feast. Under the reign of Darius, and at the accession of Cyrus, he still retained his prosperity, and it was in "the third year of Cyrus" that "he saw his last recorded vision on the banks of the Tigris." The contemplative figure given us by M. Doré of the great prophet, scroll in hand, by the river-side, is simple and grand, wedded withal to something of the sadness of a captive's mien.



THE FIERY FURNACE.

See Daniel iii.

NEBUCHADNEZZAR, the king, made a magnificent image of gold and set it up "in the plain of Dura, in the province of Babylon." Then all the great officers of his kingdom were summoned to its dedication, and proclamation was made in these words: "At what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music, ye fall down, and worship the golden image that Nebuchadnezzar the King hath set up; and whoso falleth not down and worshipeth, shall the same hour be cast into the midst of a burning fiery furnace." But Shadrach, Meshach and Abed-nego, the three companions of Daniel, men of the Jewish captivity, will not comply with this idolatrous command; and, accused by their enemies, are summoned before the king, where, notwithstanding his anger, they are yet given another opportunity of worshipping the image and saving their lives. They refuse and are cast into the furnace heated "one seven times more than it was wont to be heated."


H. PISAN

BELSHAZZAR'S FEAST.

BELSHAZZAR was the last of the Babylonian kings, and it is claimed, on good authority, by Sir Henry Rawlinson and others that he was the grandson of Nebuchadnezzar, and only shared with his father Nabonadius in the government of the kingdom; but that on the invasion of the Persians Nabonadius advanced to meet Cyrus, leaving Belshazzar upon the throne in Babylon. This agrees with the Bible account that Daniel was the third ruler in the kingdom. By diverting the river into another channel, Cyrus and his army were enabled to march into the city through its dry bed. While the Persians were thus engaged, at dead of night, the court of Belshazzar were holding a grand feast in the palace. During their revelry the king ordered the sacred vessels belonging to the Temple of Jerusalem, which had been carried away by Nebuchadnezzar, to be brought forth, and from these they "drank wine, and praised the gods of gold and of silver, of brass, of iron, of wood, and of stone. In the same hour came forth fingers of a man's hand, and wrote over against the candlestick upon the plaster of the wall of the king's palace, and the king saw the part of the hand that wrote. Then the king's countenance was changed, and his thoughts troubled him, so that the joints of his loins were loosed, and his knees smote one against another." He hastily summoned the wise men of Babylon; but none of them could interpret the strange characters. Then the queen remembered Daniel, as one in whom was "light and understanding and excellent wisdom." He was called, and thus read and interpreted the handwriting: "Mene, mene, tekel upharsin. This is the interpretation of the thing: Mene—God hath numbered thy kingdom, and finished it. Tekel—thou art weighed in the balances and art found wanting. Peres—thy kingdom is divided, and given to the Medes and Persians."

The artist has portrayed this scene most impressively. Before the sumptuous court stands the prophet, pointing towards the fateful message he was called to decipher, while from the wall upon which the fear-smitten revellers gaze is poured down a flood of supernal light, dazzling the beholders, and illumining the richly sculptured walls and brilliant costumes. The massive architecture of the palace adds much to the effectiveness of the picture. Byron has thus graphically described the scene:

The king was on his throne,
The Satraps throng'd the hall;
A thousand bright lamps shone
O'er that high festival.
A thousand cups of gold
In Judah deem'd Divine—
Jehovah's vessels hold
The godless heathen's wine.

In that same hour and hall,
The fingers of a hand
Came forth against the wall
And wrote as if on sand:
The fingers of a man;—
A solitary hand
Along the letters ran
And traced them like a wand.

The monarch saw, and shook,
And bade no more rejoice;
All bloodless wax'd his look,
And tremulous his voice.
"Let the men of lore appear—
The wisest of the earth,
And expound the words of fear
Which mar our royal mirth."

Chaldea's seers are good,
But here they have no skill;
And the unknown letters stood
Untold and awful still.
And Babel's men of age
Are wise and deep in lore;
But now they were not sage
They saw—but knew no more.

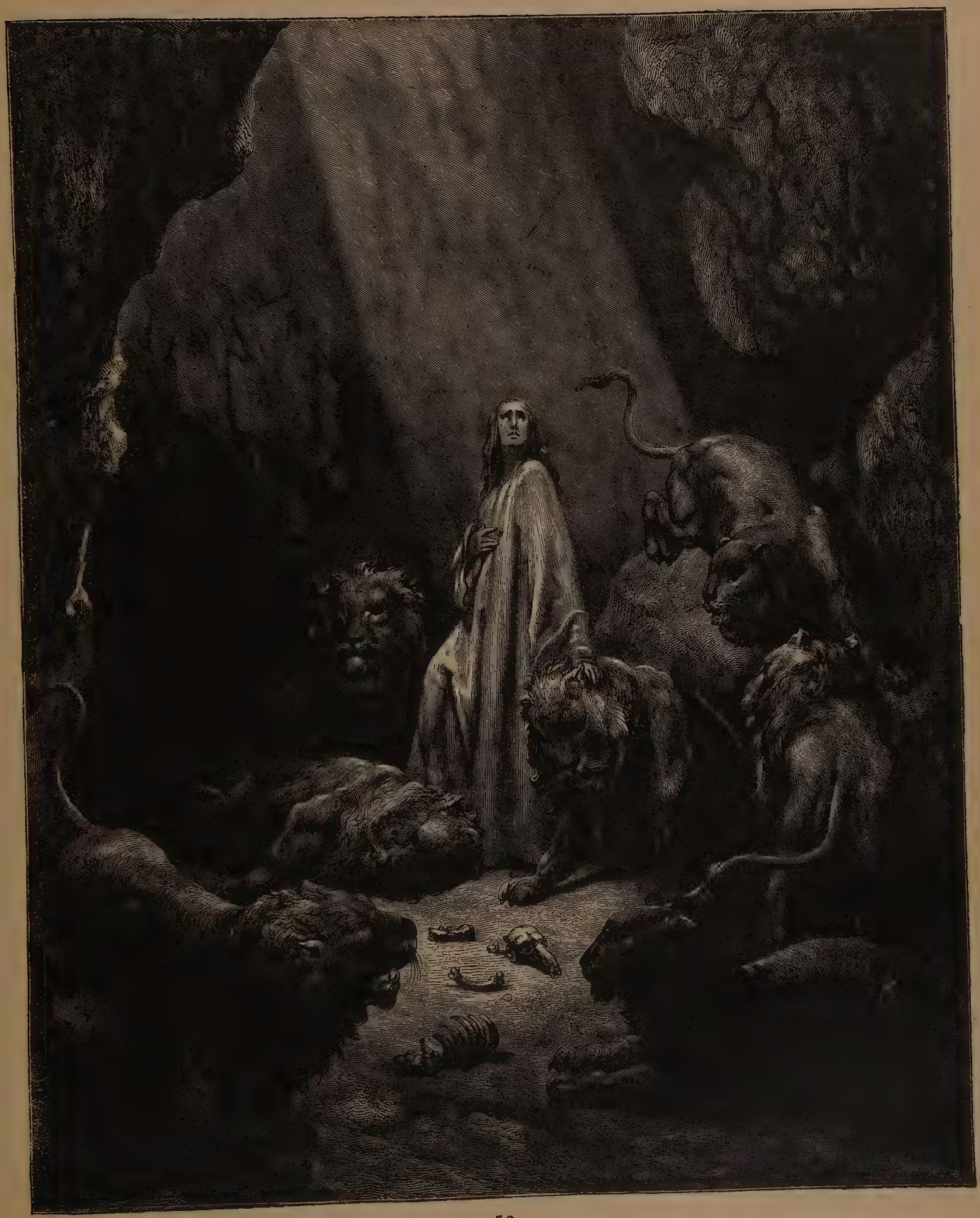
A captive in the land,
A stranger and a youth—
He heard the king's command,
He saw that writing's truth.
The lamps around were bright,
The prophecy in view;
He read it on that night,—
The morrow proved it true

'Belshazzar's grave is made,
His kingdom pass'd away
He in the balance weighed
Is light and worthless clay.
The shroud his robe of state,
His canopy the stone;
The Mede is at his gate,
The Persian on his throne."

DANIEL IN THE LIONS' DEN.

See Daniel vi.

DARIUS the Mede had been pleased to set Daniel chief over all the rulers in his kingdom. This preference, acting as usual on the envy of the human heart, excites the other presidents and the princes against him. They therefore, unable to find fault or flaw in Daniel's government, resolved to attack him on what is to them his only vulnerable point—his faithfulness to his God. To this end they persuade the king to establish a decree in these words: "That whosoever shall ask a petition of any God or man for thirty days, save of thee, O King, he shall be cast into the den of lions." The king, evidently flattered at this proposal, foolishly consented to it, and "signed the writing and the decree," which, according to the law of the Medes and Persians, once signed, could not be altered. Daniel, faithful in his daily supplications to God, is thereby cunningly ensnared, and, to the sincere grief of the king, is cast into the lions' den. God preserves him; and his enemies, by order of the equally ensnared and angry monarch, are thrown into the pit, there to be instantly destroyed. The resigned and noble figure of Daniel, with the ferocious beasts subdued around him—held in check by an invisible power—is a successful and spirited delineation of this miraculous scene.



THE PROPHET AMOS.

See Amos i.–ix.

AMOS, one of the minor prophets, was called from humble life, having been a shepherd at Tekoa, and also a dresser of sycamore trees. The date of his prophecies is about 800 B.C. (during the reigns of Uzziah, king of Judah, and Jeroboam, king of Israel). It was a period of luxury and gross idolatry, and against these sins, as also against the intolerable oppression of the poor, were the prophet's sternest rebukes directed. His style is clear and vigorous, sometimes rising to a lofty strain. His writings abound in allusions to natural scenes and objects, as well as to agricultural employments—the things most familiar to him in his earlier years. It is supposed that he wrote at Tekoa.

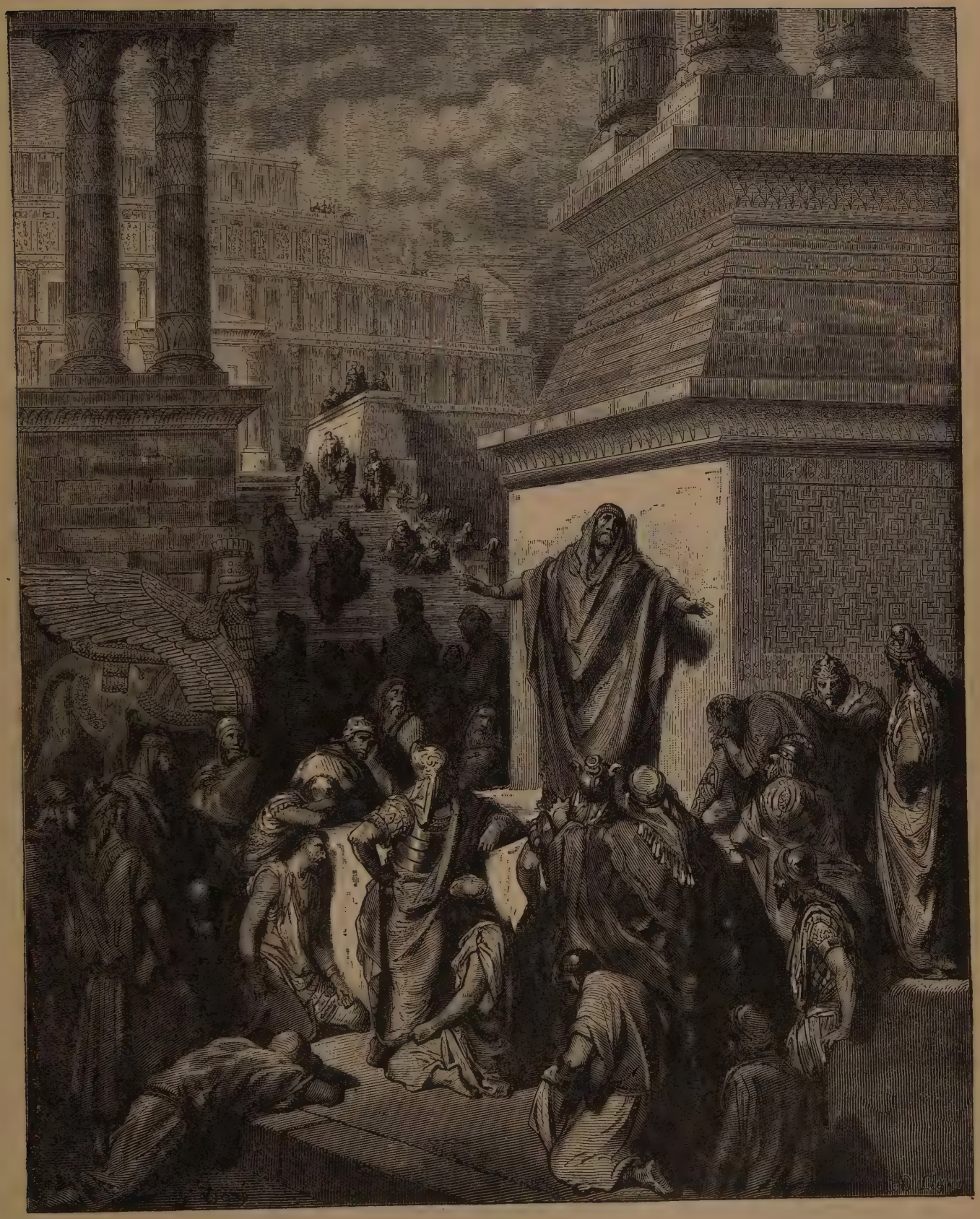
In the engraving we see the prophet leaning upon his staff, lost in the solitude of his own thoughts—a figure solemn and majestic, and brought into strong relief against a brilliant sky. There is little variety in the landscape. In the foreground a small cluster of stunted cactus struggles through the sand and rocks, the dull level space beyond is broken by a projecting wall, and at the far horizon line are dimly traced the outlines of the city's towers and walls. The rest is but a vast expanse of earth and sky. The feeling which the scene suggests is one of utter loneliness.

JONAH CALLING NINEVEH TO REPENTANCE.

See Jonah i–iii.

JONAH, the son of Amittai, one of the five minor Hebrew prophets, was born in Gathhepher, a small town in Lower Galilee. But few details of his life are given, and these are found only in the book which bears his name, although allusion is made to him in other portions of the Scriptures. It is supposed that he lived during the reign of Jeroboam II., and some writers maintain that he was the first of the prophets. The book of Jonah begins with the statement that the word of the Lord came unto him, saying, "Arise, go to Nineveh, that great city, and cry against it; for their wickedness is come up before me." Nineveh was the capital of the Assyrian empire, and one of the largest and wealthiest cities of antiquity—"an exceeding great city of three days' journey," says the prophet—surrounded by a wall twenty feet high, and so wide that three chariots could be driven side by side upon it. It abounded in gardens, in rare sculptured temples and in sumptuous palaces panelled with alabaster, one of them covering an area of nearly one hundred acres. It was this city, which in the plenitude of its splendor and power had given itself up to wickedness and debauchery, that Jonah was commanded to warn of approaching destruction. Fearing to execute this command, he "rose up to flee unto Tarshish, from the presence of the Lord," embarking at Joppa on a small vessel going thither. During the voyage a storm arose of such violence as to threaten the destruction of the vessel. The mariners were in great fear, and said to each other, "Come and let us cast lots, that we may know for whose cause this evil is upon us. So they cast lots, and the lot fell upon Jonah." He was thrown overboard, but was swallowed by a great fish, which did not devour him, but, at the end of three days and nights, cast him forth upon dry land, and he was again sent to Nineveh. Passing into the city a day's journey, he began to preach, announcing the destruction of the city within forty days and exhorting the people to repentance. They believed him, and did repent. A fast was proclaimed, and even the king put on sackcloth and sat in ashes. "And God saw their works, that they turned from their evil way, and God repented of the evil that he had said that he would do unto them, and he did it not."

The effect of Jonah's appeal, as shown in the engraving, betrays itself both in the attitudes and countenances of his listeners. A group surrounds him, apparently made up of all classes. Some appear awed by the majesty of his presence and others overcome by the commanding force of his words; some gaze upon him curiously—almost distrustfully, while others have bowed their heads or prostrated themselves in humble contrition before him. Even the more distant groups have been aroused by the solemn fervor of his exhortation. The picture also helps to convey some idea of the architectural magnificence of "the great city." A palace rising in the background, one vast colonnade above another, shows the massiveness of its structures, while the variety of their design and the richness of their ornamentation are seen in the foreground, in pedestal, shaft and sculptured capital. There also is the winged bull with human head, a form of symbolism common among the Assyrians, found on all their monumental remains, and still the admiration of the historian and the archæologist.

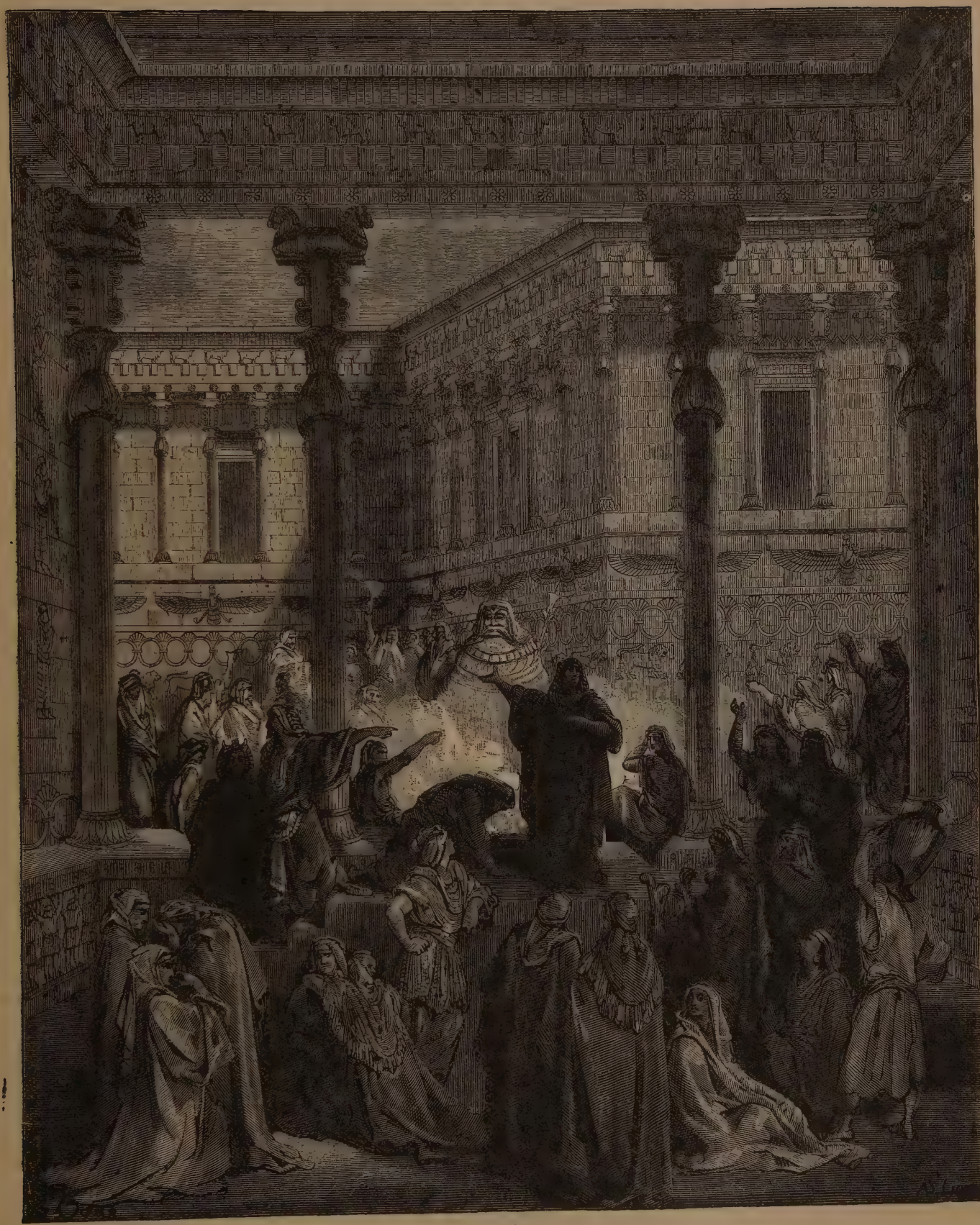


DANIEL CONFOUNDING THE PRIESTS OF BEL.

See Apocrypha—"Bel and the Dragon."

IN this story Cyrus is represented as King of Persia, and Daniel as standing high in the royal estimation. It is the king's wonder that his favorite does not worship the idol that he himself adores. Daniel, faithful to his God, will not comply, even to please his royal master, though he holds in his hands the power of life and death. Before this idol Bel every day a large quantity of food is accustomed to be placed, which, as it has totally disappeared each morning, the king sincerely believes to have been consumed by the idol, from which he infers that Bel must be a god indeed. Daniel denies this; accordingly the priests are summoned, and they, in order to prove that the viands are consumed by the image, propose that the daily offering of food shall be brought as usual into the temple, and the doors sealed, so that none can enter to disturb it; if therefore the food has vanished in the morning, Daniel shall die, as having spoken blasphemy against Bel; but, if otherwise, then they profess themselves ready to perish. The food is brought, the doors sealed, but Daniel has taken the precaution to have the floor of the temple strewn with ashes in the presence of the king. The priests, entering with their families by a hidden way, are in the habit, every night, of consuming the provisions placed before the statue, and thus they evidently consider themselves safe from all detection, and, with the usual regardlessness of idolators for human bloodshed, would only rejoice at Daniel's destruction. But the morning comes; the king and Daniel enter.

"And the king said, Daniel, are the seals whole? And he said, Yea, O King, they be whole. And as soon as he had opened the door, the king looked upon the table, and cried with a loud voice, Great thou art, O Bel, and with thee is no deceit at all. Then laughed Daniel, and held the king that he should not go in, and said, Behold now the pavement, and mark well whose footsteps are these. And the king said, I see the footsteps of men, women and children. And then the king was angry, and took the priests with their wives and children, who showed him the privy door, where they came in and consumed such things as were upon the table. Therefore the king slew them, and delivered Bel into Daniel's power, who destroyed him and his temple."



HELIODORUS PUNISHED IN THE TEMPLE.

See II Maccabees iii.

ONE Simon, of the tribe of Benjamin, who was made governor of the temple, fell out with the high priest about disorder in the city. And when he could not overcome Onias, he gat him to Apollonius, the son of Thraseas, who then was governor of Celosyria and Phenice, and told him that the treasury in Jerusalem was full of infinite sums of money, so that the multitude of their riches, which did not pertain to the account of the sacrifices, was innumerable, and that it was possible to bring all into the king's hand."

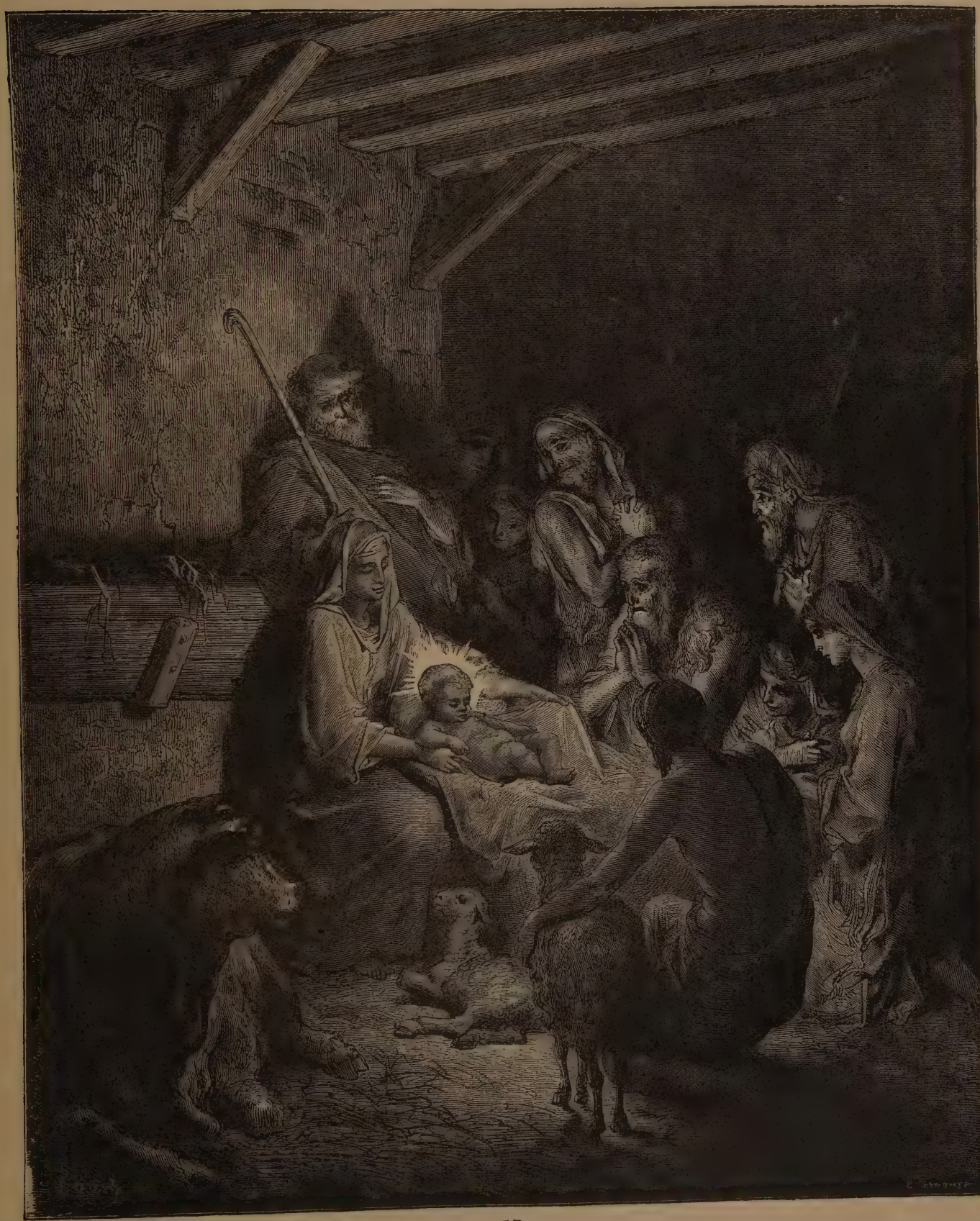
Apollonius then comes to Seleucus, king of Asia, and informs him of this treasure, who then commissions his treasurer, Heliodorus, to bring him the money. He comes to Jerusalem and questions the high priest of the city, who informs him "that there was such money laid up for the relief of widows and fatherless children," but that some of it also was private property. Heliodorus, however, determined to persevere in attempting to possess himself of the treasure, according to the command of his master. The high priest and the whole city were now in great distress; the priests and the multitude also sought aid through prayer. "Nevertheless, Heliodorus executed that which was decreed." Suddenly, "as he was there present himself, with his guard, about the treasury," * * "there appeared unto them an horse with a terrible rider upon him, and adorned with a very fair covering, and he ran fiercely, and smote at Heliodorus with his fore feet, and it seemed that he that sat upon the horse had complete harness of gold. Moreover, two other young men appeared before him, notable in strength, excellent in beauty, and comely in apparel, who stood by him on either side, and scourged him continually, and gave him many sore stripes. And Heliodorus fell suddenly unto the ground, and was compassed with great darkness; but they that were with him took him up, and put him into a litter."

This engraving conveys, in a masterly way, the artist's sense of grandeur, his readiness to apprehend the salient and picturesque points of his subject, and his power of representing to the full all the movement of which his theme is capable. This is shown in the splendid winged horse and his avenging rider, with the attendant angels, in the fallen leader and his guard, and in those fleeing from the stately precincts of the temple.

THE NATIVITY.

See Luke ii.

TO the company of shepherds watching their flocks by night, the announcement is made by the "Angel of the Lord" of the birth of Jesus. In these sultry lands, where the flocks are fed by night and housed by day, the shepherds have the lonely night-watches for undisturbed thought, and to devout and earnest men it is a time that impresses itself profoundly upon the character. It was therefore appropriate that the "Shepherd of our Souls" should thus have been announced to these simple and undoubtedly earnest-hearted men. Their "glorifying and praising God" shows the spirit of their mind, and it is this visit of the shepherds that the artist has depicted. The infant Saviour, lovely in his helplessness—the future Lord of all, the Redeemer—lying on his mother's knees, is a representation that appeals unerringly to the deepest chords of the human heart, for it has also another and sweetest signification—all power in utter weakness—and endears the sacred character of woman and mother, as protectress of the infant Christ, as nothing else can. The picture is very charming



THE STAR IN THE EAST.

See Matthew ii.

THIS most interesting incident in the life of Christ is mentioned by St. Matthew alone. Tradition, in adding to the simple narrative of the Apostle, has adorned it in various ways, among which are the appointing of three as the number of the Wise men, and also the constituting them kings. The number, however, of the Magi is left totally undecided in the Biblical account, and the artist has, in his gorgeously oriental rendering of the incident, taken a perfectly allowable liberty in increasing their retinue to an indefinite extent. Much learned and also much useless discussion has been expended upon this subject.

At length, owing to the enthusiasm roused by the Empress Helena, during the earlier Christian times, in the search after sacred relics, the supposed bodies of the Magi—these primitive pilgrims, considered by the church as "the first Gentile worshippers of the Christ"—are discovered somewhere in the East. They are conveyed at once to Constantinople, there to be placed in the great church of "St. Sophia;" afterwards they are transported to Milan, and subsequently, in the times of Frederick Barbarossa, from there conveyed to the magnificent cathedral at Cologne, where now they finally rest—the most honored of all its traditional relics.

This grand procession, peculiarly striking from the stately camels, with their showy trappings and the majestic figures which surmount them, fades away into the midnight distance with a sumptuous and half-spectral effect, remarkably provocative to the imagination; it is, in fact, a caravan of superb suggestions, that, in conjunction with the profound appropriateness of the lustrous heavens, with their Herald Star dominant over all, forms an exceptionally beautiful picture.

THE FLIGHT INTO EGYPT.

See Matthew ii.

BITTER mourning and woe were brought upon Bethlehem by Herod; but his purpose to slay Jesus was baffled; for when the wise men had departed, "behold the angel of the Lord appeared to Joseph in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him. When he arose he took the young child and his mother by night, and departed into Egypt, and was there until the death of Herod: that it might be fulfilled which was spoken of the Lord by the prophet, saying, Out of Egypt have I called my son."

The artist has here presented a very sweet and tender scene. The little group—father, mother and child, with their plodding, patient beast—have just mounted some rising ground, from which Joseph throws a backward glance of troubled watchfulness, while Mary's countenance, raised to heaven, seems to rest in the help she so divinely seeks; the child, alone unconscious, dreams in its mother's arms a wakeful dream under the deep, calm skies.

THE MASSACRE OF THE INNOCENTS.

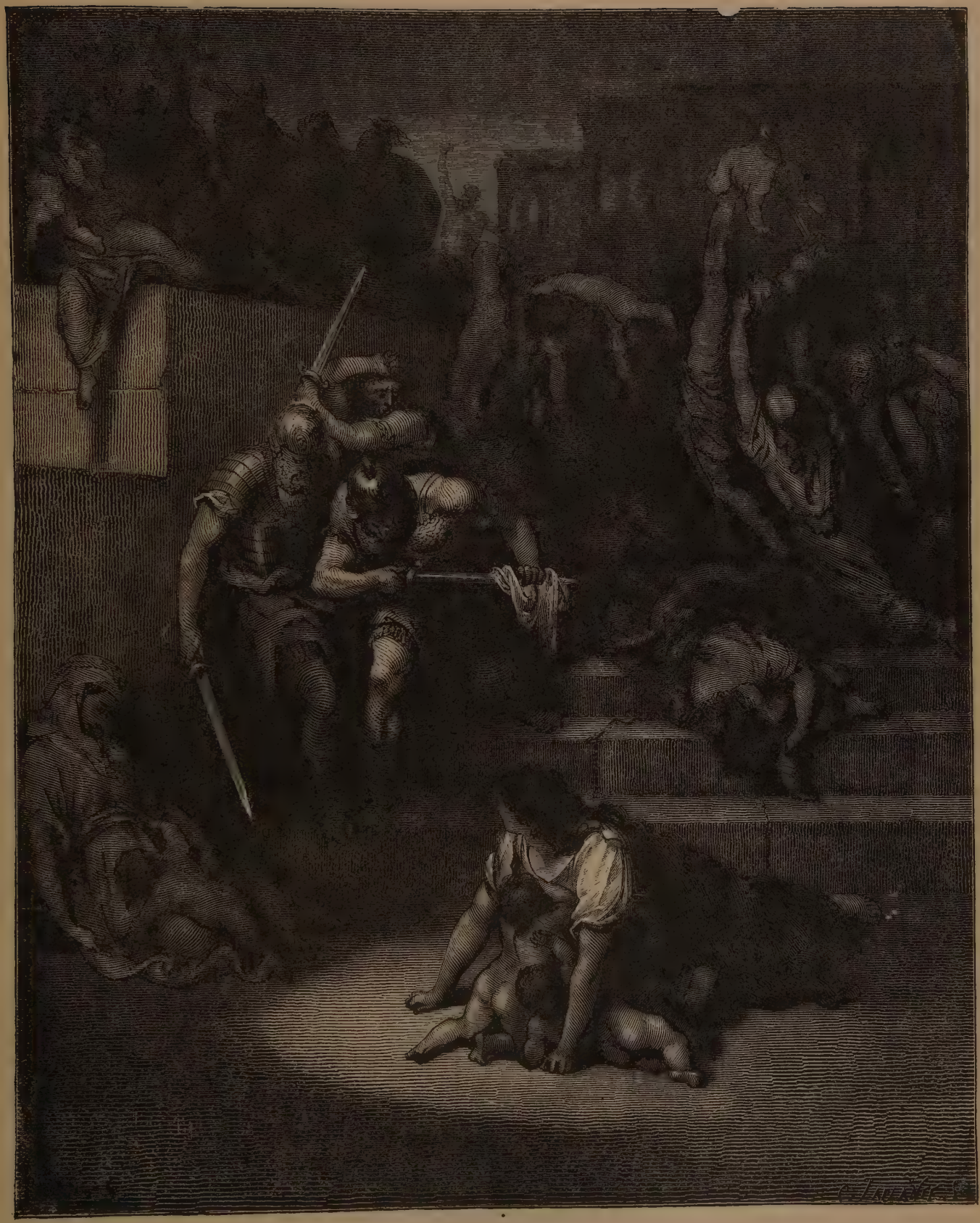
See Matthew ii.

HEROD, who had been appointed by the Roman Senate King of Judea, conquered Jerusalem B. C. 37, and thus established his authority over the whole country. His reign was signalized throughout by the most wanton deeds of cruelty, his vengeance even falling upon his kindred and the nobles of his court. It had been predicted by the prophets that there would come a Prince of the house of David to restore and reign over the nation and purify the Church, and this prophecy was cherished by the Jews; hence, when the wise men came to Jerusalem, inquiring for the King of the Jews, whose Star they had seen in the East, it was in keeping with the character of Herod that he should be "troubled," and should seek to destroy him. Calling together the Chief Priests and Scribes, "he demanded of them where Christ should be born. And they said unto him, In Bethlehem of Judea; for thus it is written by the prophet: And thou Bethlehem in the land of Juda, art not the least among the Princes of Juda; for out of thee shall come a Governor that shall rule my people Israel. Then Herod, when he had privily called the Wise men, inquired of them diligently what time the star appeared. And he sent them to Bethlehem, and said, Go and search diligently for the young child, and when ye have found him, bring me word again, that I may come and worship him also. When they had heard the king they departed, and lo, the star which they saw in the East went before them, till it came and stood over where the young child was. When they saw the star they rejoiced with exceeding great joy.

"And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him: and when they had opened their treasures, they presented unto him gifts, gold and frankincense and myrrh. And being warned of God in a dream, that they should not return to Herod, they departed into their own country another way." * * *

"Then Herod, when he saw that he was mocked of the Wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently inquired of the Wise men. Then was fulfilled that which was spoken by Jeremy the Prophet, saying, In Ramah was there a voice heard, lamentation, and weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not."

It is painful to dwell upon a scene of such wild and ruthless ferocity as is here portrayed, and yet the picture, with all its literalness, can scarcely exhibit adequately the horror of the monstrous deed. The soldiers of Herod, having begun the work of blood, have abandoned themselves to the most reckless cruelty. From their vengeance there is no escape. The agony and hopeless frenzy of the mothers are all in vain; and those who shield their little ones too closely are sacrificed with them. By the stairway is a mother with her three babes, awaiting, with the calmness of despair, the destruction to which they are surely doomed. Surrounded, almost overtaken, she can go no farther, and, prone upon the ground, as a pitiful effort against fate, she covers them with her body as her only shield.



JESUS QUESTIONING THE DOCTORS.

See Luke ii.

THIS scene is laid in the Temple at Jerusalem. An earnest group of men—learned doctors and expounders of the law—are gathered around the child Jesus. They not alone listen intently to his words, but their features show the unfeigned astonishment and awe with which they regard him, as his marvellous knowledge and insight, his grasp of old doctrines and power of uttering new truths, are unfolded before them. The account of this first public ministry of Christ is thus recorded in Luke:

"Now his parents went to Jerusalem every year, at the feast of the Passover. And when he was twelve years old, they went up to Jerusalem, after the custom of the feast. And when they had fulfilled the days, as they returned, the child Jesus tarried behind in Jerusalem, and Joseph and his mother knew not of it. But they supposing him to have been in the company, went a day's journey and they sought him among their kinsfolk and acquaintance. And when they found him not, they turned back again to Jerusalem, seeking him. And it came to pass. that after three days they found him in the Temple, sitting in the midst of the Doctors, both hearing them, and asking them questions. And all that heard him were astonished at his understanding and answers. And when they saw him, they were amazed: and his mother said unto him, Son, why hast thou thus dealt with us? Behold, thy father and I have sought thee sorrowing. And he said unto them, How is it that ye sought me? Wist ye not that I must be about my father's business? And they understood not the saying which he spake unto them. And he went down with them, and came to Nazareth, and was subject unto them: But his mother kept all these sayings in her heart. And Jesus increased in wisdom and stature, and in favor with God and man."

The composition of the picture is admirable—harmonious and well balanced throughout. There is much skill shown in the grouping, the attitudes are unconstrained and graceful, and the intense and varying emotions expressed in the countenances exhibit in a marked degree the artist's power of expression.

JESUS HEALING THE SICK.

See Matthew iv.

WHAT a gathering of human misery, helplessness and disease! The mother, with her emaciated child in her arms, another bearing one who has the hopeless look of idiocy, a sick man prostrate on the ground, a wretched cripple straining to touch the hem of his garment, and still another, seemingly half dead, supported by some pitying friend—certainly here is wretchedness enough to demand the aid of One Divine; for such alone could help in sorrows and extremities like these. The Saviour in the midst—the fountain from which health shall flow to all—presses the forehead of the child, while the rest await the power of his miraculous touch to be delivered of their "diseases and torments." The picture is sternly realistic, and tells the story with pathetic power.

SERMON ON THE MOUNT.

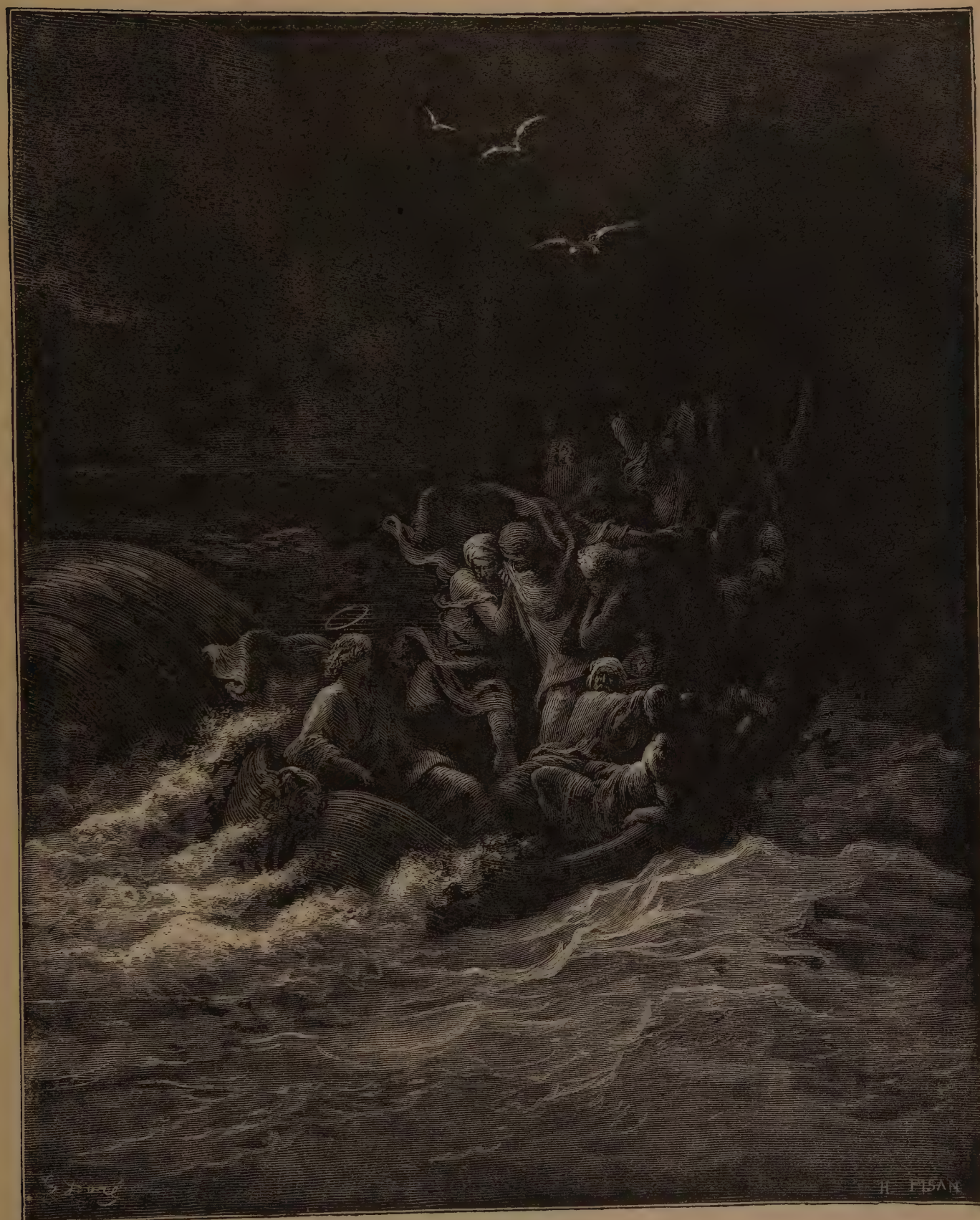
See Matthew v, vi, vii.

HERE we behold the Saviour delivering the most sublime discourse that ever fell on mortal ears. We are told that his fame had already spread through all Syria, and that great multitudes of people followed him. "Seeing the multitudes, he went up into a mountain," and poured forth to their rapt attention this wonderful compendium of Divine knowledge and truth. "And it came to pass when Jesus had ended these sayings, the people were astonished at his doctrine. For he taught them as one having authority, and not as the Scribes." It seemed like the first great public announcement of his mission, "Peace on earth, good will toward men." The design is a superb specimen of Doré's skill—picturesque and dramatic, and well balanced throughout. Enthroned on the mountain side, beneath the umbrageous trees, the Divinely commissioned leader and comforter is expounding to his awakened and wondering followers the solemn and sublime truths of the new dispensation, and thus opening to the world, so long in darkness, those first rays of Divine benediction and truth that henceforth shall widen into the full and perfect day.

CHRIST STILLING THE TEMPEST.

See Matthew viii.

THE scene here so vividly portrayed represents the incident, recorded in Matthew, of Christ speaking to the troubled waters. Seeing the multitudes gathered about them, Christ and His Disciples entered into a ship upon the shore of the Sea of Galilee. While crossing, "there arose a great tempest in the Sea, insomuch that the ship was covered with the waves: but he was asleep. And his Disciples came to him, and awoke him, saying, Lord, save us: we perish. And he saith unto them, Why are ye fearful, O ye of little faith? Then he arose, and rebuked the winds and the Sea, and there was a great calm. But the men marvelled, saying, What manner of man is this, that even the winds and the Sea obey him."



THE DUMB MAN POSSESSED.

See Matthew ix.

THE castellated steep with solitary palms against a clear, pale sky, is a charming foil to the action of this scene. The miraculous deliverance of the unhappy demoniac, sealed up in his silent misery, holds a wider and profounder beauty than any nature can give. The haunting of sorrow and pain, where all else is rich and fair, seems to add a poignancy to wretchedness itself; yet this blighted soul, so jarring upon the beautiful components of nature and art around it, is, through the Master's Divine influence, set free to rejoice and add its jubilant quota to the general praise—a song of gratitude meeter than music of bird or lute, and in keeping with the harmony of nature and the heart of man.

CHRIST IN THE SYNAGOGUE.

See Matthew xiii.

"AND when he was come into his own country, he taught them in their synagogue, insomuch that they were astonished, and said, Whence hath this man this wisdom, and these mighty works? Is not this the Carpenter's son? Is not his mother called Mary? and his brethren James, and Joses, and Simon, and Judas? And his sisters, are they not all with us? Whence, then, hath this man all these things?"

Our Lord, in his own country and amid his own people, pours out in their synagogue his gracious words of instruction. The attentive hearers are at first astonished at "this wisdom and these mighty works," and wonder whence they come. But envy quickly arises against him, when they remember that he is "the Carpenter's son," and that his brethren and sisters were among them. So "they were offended in him," and to their own bitter loss, both spiritually and physically, "he did not many mighty works there, because of their unbelief." An admirable group, with the resplendent figure of Christ in their midst.

THE DISCIPLES PLUCKING CORN ON THE SABBATH.

See Mark ii.

THE whole spirit and teaching of Jesus was opposed to the cold formalism and intense narrowness of the Pharisees. With them life was measured by rule, and religion was made up of set observances and rites. With Jesus religion was a vitalizing force, developing and exalting the moral nature, and prompting it to noblest deeds. Hence the Pharisees were ever ready with questionings and rebukes, and watchful for every apparent infraction of the law. This incident recorded in Mark presents them as openly rebuking him for his wandering from the beaten track—the laws and customs of their fathers. Christ, detecting the narrow spirit of their creed, opens up before them, in this striking illustration, the strength, fullness and liberty of his teachings:

"And it came to pass, that he went through the corn fields on the Sabbath day, and his disciples began, as they went, to pluck the ears of corn. And the Pharisees said unto him, Behold, why do they on the Sabbath day that which is not lawful? And he said unto them, Have ye never read what David did, when he had need, and was a hungered, he, and they that were with him? How he went into the house of God in the days of Abiathar the high Priest, and did eat the Shew-bread, which is not lawful to eat, but for the Priests, and gave also to them which were with him? And he said unto them, The Sabbath was made for man, and not man for the Sabbath: Therefore the Son of man is Lord also of the Sabbath."

In the picture Christ is the noble central figure, on one side the eager Pharisees, on the other the transgressing Disciples. The attitude of Christ is that of the calm and benignant teacher. The whole scene is suffused with the golden, mellow light of harvest time.

G Doré

JESUS WALKING ON THE WATER.

See Mark vi.

JESUS, just after the miracle of feeding the five thousand, had retired "into a mountain to pray." Meanwhile he had constrained his disciples to enter a ship and cross to the other side of the lake. "And when even was come, the ship was in the midst of the sea, and he alone on the land." From the mountain height he beholds them "toiling in rowing; for the wind was contrary." Mindful of their toil and trouble, "about the fourth watch of the night" the Saviour comes to them, walking over the swelling waves. The affrighted disciples cry out, for they supposed it had been a spirit. The Saviour speaks—"Be of good cheer: It is I; be not afraid." The wind ceased and their toil and their terror are alike at rest. The dim "ship" against the dawning light, the wind-swept figure of our Lord and the boisterous sea are all beautiful renderings of this miraculous scene.

68

CHRIST'S ENTRY INTO JERUSALEM.

See Mark xi.

CHRIST'S one hour of earthly triumph has come; it is the burning burst of sunset that, after the gloomy day, heralds, in the far horizon, the falling night. Soon comes the final scene. But now, with rejoicing thousands, with branches of palm and acclamations of joy and praise, he enters the city that he loves, among the very foes whom he dies to save. The hoary walls, the thronging people, the lowly beast that bears the Lord of all, the graceful palms and fair Judean sky, are the rich and appropriate adjuncts of this striking scene.

JESUS AND THE TRIBUTE MONEY.

See Mark xii.

THE chief Priests and Scribes and Elders of Jerusalem came to Jesus as he was walking in the Temple, and when they began to question him as to his authority, he delivered to them the parable of the "wicked husbandman." Then they became greatly incensed, and "sought to lay hold on him, but feared the people; for they knew that he had spoken the parable against them; and they left him, and went their way.

"And they send unto him certain of the Pharisees and of the Herodians, to catch him in his words. And when they were come, they say unto him, Master, we know that thou art true, and carest for no man; for thou regardest not the person of men, but teachest the way of God in truth: Is it lawful to give tribute to Cesar, or not? Shall we give, or shall we not give? But he, knowing their hypocrisy, said unto them, Why tempt ye me? bring me a penny, that I may see it. And they brought it. And he saith unto them, Whose is this image and superscription? And they said unto him, Cesar's. And Jesus answering, said unto them, Render to Cesar the things that are Cesar's, and to God the things that are God's. And they marvelled at him."

This reply was not only a fitting rebuke to those who were endeavoring to ensnare him, but was a fine example of practical wisdom, showing the duty of conformity in all essential and proper ways to the customs and demands of society and of the state.

The calm dignity and nobleness expressed in the countenance of Jesus is in marked distinction to the hardened, restless and insidious faces of those gathered around him.

THE WIDOW'S MITE.

See Mark xii.

THE episode of the widow's mite is a most encouraging example of Christ's constant notice of the poor and humble. Their ways were wound around his heart, and in this incident there shines forth a double beauty; for not alone his encouragement of the offerings of the poor is here to be noticed, but the deeper truth that the motive of the giver was of higher value than the gift itself, the gift of the heart outweighing the gift of the purse:

"And Jesus sat over against the treasury, and beheld how the people cast money into the treasury: and many that were rich, cast in much. And there came a certain poor widow, and she threw in two mites, which made a farthing. And he called unto him his disciples, and saith unto them, Verily I say unto you, that this poor widow hath cast more in than all they which have cast into the treasury. For all they did cast in of their abundance: but she of her want, did cast in all that she had, even all her living."

This conception of the artist is quite in keeping with the spirit of the incident, and is expressed with delicate grace and sentiment, the figure of the humble, shrinking and self-forgetful woman being strikingly opposed to that of the ostentatious and purse-proud public giver, who is evidently of those who "cast in much."

RAISING OF THE DAUGHTER OF JAIRUS.

See Luke viii.

IN this touching and lovely picture the Master is standing by the side of the maiden just fallen into the sleep of death. In the background appear the three favored Disciples, Peter, James and John; while the bereaved mother has thrown herself, in her anguish, at the foot of the couch whereon her daughter lies. Jesus, with hand extended, seems to be regarding the face of the beautiful young girl, so soon to be restored to life and health by his miraculous touch.

"And when he came into the house, he suffered no man to go in, save Peter and James, and John, and the father and the mother of the maiden. And all wept, and bewailed her; but he said, Weep not, she is not dead, but sleepeth. And they laughed him to scorn, knowing that she was dead. And he put them all out, and took her by the hand, and called, saying, Maid, arise. And her spirit came again, and she arose straightway; and he commanded to give her meat. And her parents were astonished: but he charged them that they should tell no man what was done."

THE GOOD SAMARITAN.

See Luke x.

THE lively history of him who fell among thieves has always been of interest to Biblical readers, both young and old. The whole account is so graphic, so replete with signification and so happy in its appeal to human sympathy with woe, that, like a tale oft told and well beloved, neither its moral nor its memory dies away. "A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead. And by chance there came down a certain Priest that way, and when he saw him, he passed by on the other side. And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side. But a certain Samaritan, as he journeyed, came where he was; and when he saw him, he had compassion on him, and went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an Inn, and took care of him. And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, Take care of him, and whatsoever thou spendest more, when I come again I will repay thee. Which now of these three, thinkest thou, was neighbor unto him that fell among the thieves? And he said, He that shewed mercy on him. Then said Jesus unto him, Go, and do thou likewise."

In this beautiful design are finely exemplified the noble generosity and fraternal solicitude of the Samaritan, who plods wearily along the lonely, rugged country, guiding the spirited steed and keeping poised in the saddle the wounded and nearly exhausted man, to whom he was indeed "neighbor." The whole scene is wrought out with exacting care, the tender and pitying expression of the one and the suffering helplessness of the other being perfect, while the landscape and sky glow with the fervid beauty of the East.

ARRIVAL OF THE SAMARITAN AT THE INN.

See Luke x.

THE Samaritan has at length arrived at the "Inn." The weary road is passed, the sultry noontide and the exhausting journey terminated, and the pitying reception of an Eastern's hospitality comes to relieve and soothe both traveller and his charge; while in the utter prostration of the wounded man, as his preserver helps him off his beast at the inn door, in the receiving landlord and the mistress, perhaps, of the house, looking over the balustrade, we have admirable touches, that convey, in the liveliest manner, the pregnant meaning of the tale.

THE PRODIGAL SON.

See Luke xv.

THE story of the Prodigal's return is considered a Gospel within a Gospel, and is one of the most beautiful and instructive of the parables of Jesus. It contains within its graphic narrative not alone the wanderings of the erring soul, not alone the first impulses of repentance, the longings for return to truth and duty; but also—those longings acted upon—the sweet and tender reception and forgiveness of a father's love. The Scribes and Pharisees had rebuked Jesus, saying, "This man receiveth sinners, and eateth with them," when he replied by this parable:

"And he said, a certain man had two sons: And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living. And not many days after the yonnger man gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that land; and he began to be in want. And he went and joined himself to a citizen of that country, and he sent him into the fields to feed swine. And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him. And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son; make me as one of thy hired servants. And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him. And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son. But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet; and bring hither the fatted calf, and kill it: and let us eat, and be merry. For this my son was dead, and is alive again: he was lost, and is found. And they began to be merry. Now his elder son was in the field; and as he came and drew nigh to the house, he heard music and dancing. And he called one of the servants, and asked what these things meant. And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound. And he was angry, and would not go in; therefore came his father out, and entreated him. And he answering said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment; and yet thou never gavest me a kid, that I might make merry with my friends; but as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf. And he said unto him, Son, thou art ever with me, and all that I have is thine. It was meet that we should make merry, and be glad: for this thy brother was dead, and he is alive again; and was lost, and is found."

The scene presents the father clasping to his heart the returning prodigal, his face raised to heaven with an earnest, almost painful look of thanksgiving, as if the grief of the past was scarcely as yet obliterated by the joy of the present. The servants, with animated gestures, hurrying towards him, with the welcoming dogs, form a charming adjunct to the picture.

LAZARUS AND THE RICH MAN.

See Luke xvi.

"THERE was a certain rich man, which was clothed in purple and fine linen, and fared sumptuously every day: and there was a certain beggar named Lazarus, which was laid at his gate, full of sores, and desiring to be fed with the crumbs which fell from the rich man's table: moreover the dogs came and licked his sores. And it came to pass that the beggar died, and was carried by the angels into Abraham's bosom: the rich man also died, and was buried; and in hell he lift up his eyes, being in torments, and seeth Abraham afar off, and Lazarus in his bosom. And he cried and said, Father Abraham, have mercy on me, and send Lazarus, that he may dip the tip of his finger in water and cool my tongue; for I am tormented in this flame. But Abraham said, Son, remember that thou in thy lifetime receivedst thy good things, and likewise Lazarus evil things: but now he is comforted, and thou art tormented. And beside all this, between us and you there is a great gulf fixed; so that they which would pass from hence to you cannot; neither can they pass to us, that would come from thence. Then he said, I pray thee therefore, father, that thou wouldest send him to my father's house; for I have five brethren; that he may testify unto them, lest they also come into this place of torment. Abraham saith unto him, They have Moses and the prophets; let them hear them. And he said, Nay, father Abraham: but if one went unto them from the dead, they will repent. And he said unto him, If they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead."

A scene of oriental banqueting is happily portrayed in this engraving, with which the pleading, pitiful figure of Lazarus is in fine contrast. The accessories of the dogs—the beggar's only friends—the imperious slave, warning off the mendicant's petition, and the crowding servants above, are telling specimens of Doré's ever-fine side-touches.

THE PHARISEE AND PUBLICAN.

See Luke xviii.

HUMILITY in contrast with pride or loftiness of heart is a theme strongly dwelt on in the Bible. That God is with the lowly in spirit is one of the loftiest as well as tenderest of sacred teachings. Here the self-satisfied Pharisee praises himself before God, and, without seeking a blessing, returns to his home, while the self-humiliated Publican, confessing his sins, goes "down to his house justified rather than the other." The engraving tells the tale admirably—in the kneeling Publican, the haughty Pharisee, and the all-discerning Master, with his group of witnessing followers behind.

JESUS AND THE WOMAN OF SAMARIA.

See John iv.

JOURNEYING from Judea into Galilee, Jesus passed through Samaria, and being weary, sat down alone at "Jacob's Well," his disciples having gone into the city (Sychem) to buy meat. A woman came forth from the city to draw water at the well, and "Jesus said unto her, Give me to drink." "Then saith the woman of Samaria unto him, How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans. Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink; thou wouldest have asked of him, and he would have given thee living water. The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep: from whence then hast thou that living water? Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle? Jesus answered and said unto her, Whosoever drinketh of this water shall thirst again: But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life. The woman saith unto him, Sir, give me this water, that I thirst not, neither come hither to draw. Jesus said unto her, Go, call thy husband, and come hither. The woman answered and said, I have no husband. Jesus said unto her, Thou hast well said, I have no husband: For thou hast had five husbands; and he whom thou now hast is not thy husband: in that saidst thou truly. The woman said unto him, Sir, I perceive that thou art a prophet. Our fathers worshipped in this mountain; and ye say, that in Jerusalem is the place where men ought to worship. Jesus saith unto her, Woman, believe me, the hour cometh, when ye shall neither in this mountain, nor yet at Jerusalem, worship the Father. Ye worship ye know not what: we know what we worship; for salvation is of the Jews. But the hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him. God is a Spirit: and they that worship him must worship him in spirit and in truth. The woman said unto him, I know that Messias cometh, which is called Christ; when he is come, he will tell us all things. Jesus saith unto her, I that speak unto thee am he."

This incident, so vividly and forcibly rendered by the Evangelist, receives an exquisite setting in the picture before us—well suited, in its poetic quality, to the measured grace and dignity of the text. It is high noon, and the whole scene is bathed in meridian splendor. Stillness has crept over earth and sky, but the air vibrates with its fullness of warmth. A weary figure, with calm, unworldly countenance, sits at the well. Leaning upon its curb, a woman, who has come forth from the city light-hearted enough even to converse with a Jew, lingers, arrested, subdued and sobered by the quickening force of his speech—for here is a stranger who not alone has told her all things she ever did, but has opened before her bright vistas of joy and holiness and peace.

JESUS, AND THE WOMAN TAKEN IN ADULTERY.

See John viii.

THE language employed by Jesus on this occasion shows not only his ever-present sense of justice, but also his deep sympathy for the distressed and ready compassion for the erring:

"Jesus went unto the mount of Olives. And early in the morning he came again into the Temple, and all the people came unto him; and he sat down and taught them. And the Scribes and Pharisees brought unto him a woman taken in adultery; and when they had set her in the midst, They say unto him, Master, this woman was taken in adultery, in the very act. Now Moses in the law commanded us, that such should be stoned: but what sayest thou? This they said, tempting him, that they might have to accuse him. But Jesus stooped down, and with his fingers wrote on the ground, as though he heard them not. So when they continued asking him, he lifted up himself, and said unto them, He that is without sin among you, let him first cast a stone at her. And again he stooped down, and wrote on the ground. And they which heard it, being convicted by their own conscience, went out one by one, beginning at the eldest, even unto the last: and Jesus was left alone, and the woman standing in the midst. When Jesus had lifted up himself, and saw none but the woman, he said unto her, Woman, where are those thine accusers? hath no man condemned thee? She said, No man, Lord. And Jesus said unto her, Neither do I condemn thee: go, and sin no more."

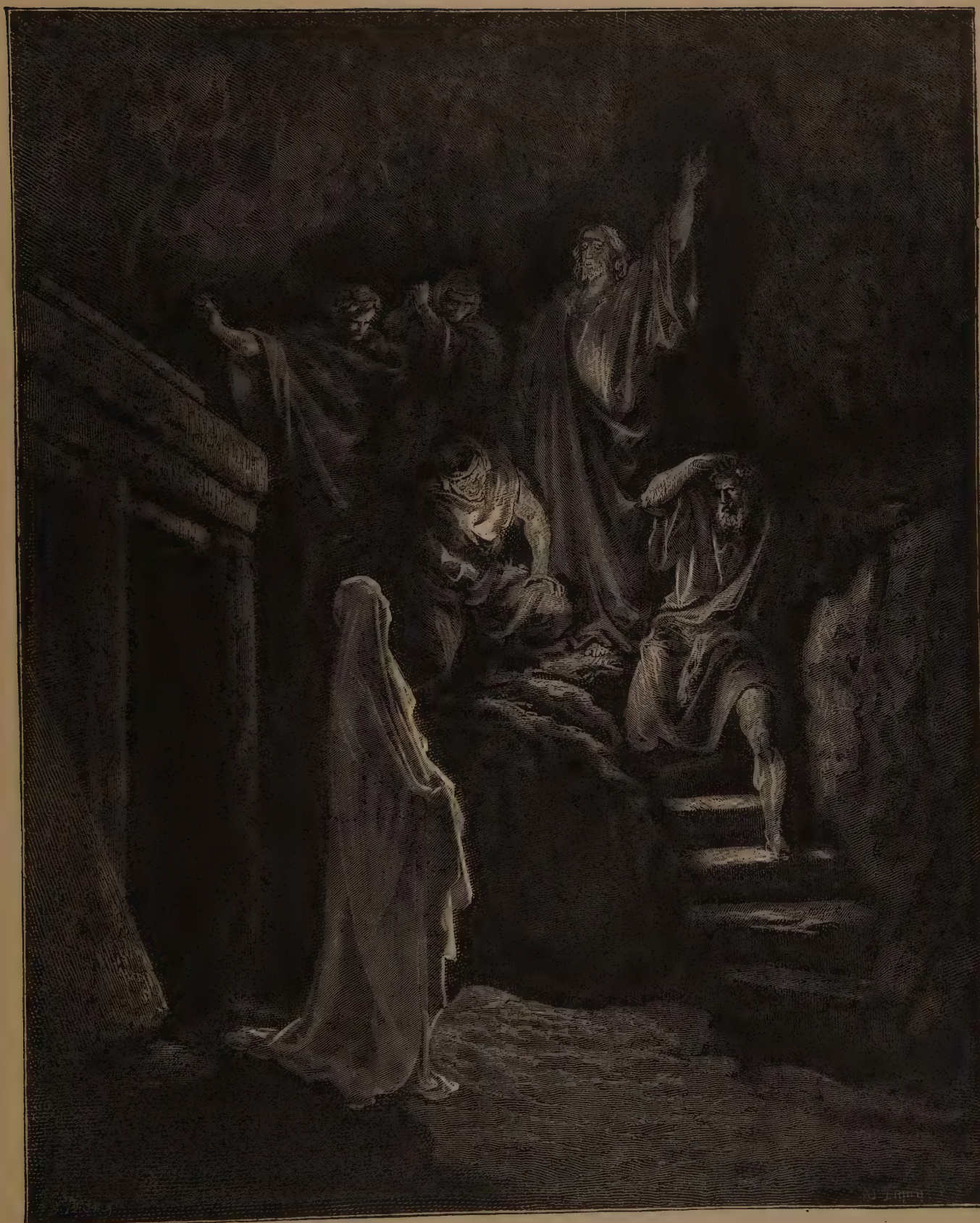
The artist has caught the force and significance of the lesson here taught by Christ, and most subtly inwrought them in his beautiful picture. The sins even of this fallen woman may be condoned by sure repentance, and Christ has no fear from contact with her, but places his fingers gently on her shoulder as a token both of protection and of forgiveness. She, crouching at his feet, stricken and condemned, appears to shrink like a polluted creature from his touch; while her clamorous accusers seem abashed at his searching knowledge and stern reproof.

THE RESURRECTION OF LAZARUS.

See John xi.

TO the little household in Bethany, consisting of Mary, Martha and their brother Lazarus, Jesus was most tenderly attached. "It was that Mary which anointed the Lord with ointment and wiped his feet with her hair." Lazarus fell sick and died, and first Martha, then Mary, came to the Master in their distress, saying each in the same words, "Lord, if thou hadst been here my brother had not died." "When Jesus therefore saw her weeping, and the Jews also weeping which came with her, he groaned in the spirit, and was troubled, and said, Where have ye laid him? They said unto him, Lord, come and see. Jesus wept. Then said the Jews, Behold, how he loved him. And some of them said, Could not this man, which opened the eyes of the blind, have caused that even this man should not have died? Jesus therefore again groaning in himself, cometh to the grave. It was a cave, and a stone lay upon it. Jesus said, Take ye away the stone. Martha, the sister of him that was dead, saith unto him, Lord, by this time he stinketh; for he hath been dead four days. Jesus saith unto her, Said I not unto thee, that if thou wouldest believe, thou shouldest see the glory of God? Then they took away the stone from the place where the dead was laid. And Jesus lifted up his eyes and said, Father, I thank thee, that thou hast heard me. And I knew that thou hearest me always: but because of the people which stand by, I said it, that they may believe that thou hast sent me. And when he thus had spoken, he cried with a loud voice, Lazarus, come forth. And he that was dead, came forth, bound hand and foot with grave-clothes: and his face was bound about with a napkin. Jesus saith unto them, Loose him and let him go. Then many of the Jews which came to Mary, and had seen the things which Jesus did, believed on him. But some of them went their ways to the Pharisees, and told them what things Jesus had done.

The awful indication of the power of the Almighty over Life and Death is what the artist has here endeavored to unveil. The figure of Christ, the awe-struck beholders, and the shrouded form of him who comes from the portals of the tomb once more to mingle with his fellow-men are the striking components of the scene.



MARY MAGDALENE.

THE gloomy surroundings of the Magdalene, in this picture, are quite in keeping with the sad story of her early life, as hinted at in Sacred Writ, as with the deeply repentant spirit which the after record of her career sets forth; but in bright and soothing contrast to this sombre scene were the hopes which that heart-felt repentance entailed. A lovely and prominent figure in the Master's history, full of the nobleness of a contrite, womanly spirit, she stands the beacon-star of hope to the seemingly lost and hopeless, and a marked example of that tender care and love which our Saviour ever showed towards the weak and broken-hearted.

THE LAST SUPPER.

See Matthew xxvi.

"NOW the first day of the feast of unleavened bread the disciples came to Jesus, saying unto him, Where wilt thou that we prepare for thee to eat the passover? And he said, Go into the city to such a man, and say unto him, The Master saith, My time is at hand; I will keep the passover at thy house with my disciples. And the disciples did as Jesus had appointed them, and they made ready the passover. Now when the even was come, he sat down with the twelve. And as they did eat, he said, Verily I say unto you, that one of you shall betray me. And they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I? And he answered and said, He that dippeth his hand with me in the dish, the same shall betray me. The Son of man goeth as it is written of him; but woe unto that man by whom the Son of man is betrayed! it had been good for that man if he had not been born. Then Judas, which betrayed him, answered and said, Master, is it I? He said unto him, Thou hast said. And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat: this is my body. And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; for this is my blood of the new testament, which is shed for many for the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom. And when they had sung an hymn, they went out into the mount of Olives."

To those who have associated themselves in spirit with the little group thus gathered together, the remembrance of the occasion must always awaken tender and solemn emotions. The artist has finely grouped his subject, treating it with quiet dignity and effectiveness.

THE AGONY IN THE GARDEN.

See Luke xxii.

IT is with tender awe and commiseration that we behold this agonizing scene in our Saviour's life. The consummating hour draws nigh. Alone, deserted, the Lord of Life struggles with the mysteries of Death. "And there appeared an angel unto him from heaven, strengthening him." The burden of our sorrows, the day-spring of our hope—all are concentrated in that tremendous hour, and he "who doeth all things well" conquers. The picture is a veritable gem. The countenance of Jesus has settled into calmness and repose, but there are still traces of that conflict of bitter agony and "bloody sweat." All the accessories are artistic and well defined.

PRAYER OF JESUS IN THE GARDEN OF OLIVES.

See Luke xxii.

JESUS is alone—his three disciples sleep. The solemn night air, the silent heavens in awe, witness the agonized prayer of his heart-broken spirit. The "Last Supper" has just been concluded. No more he mingles with his fellow-men in market, in thoroughfare or at board. He prays—the prayer that seals the consummation of his work, the redemption of his race—"Not my will, but thine, be done."

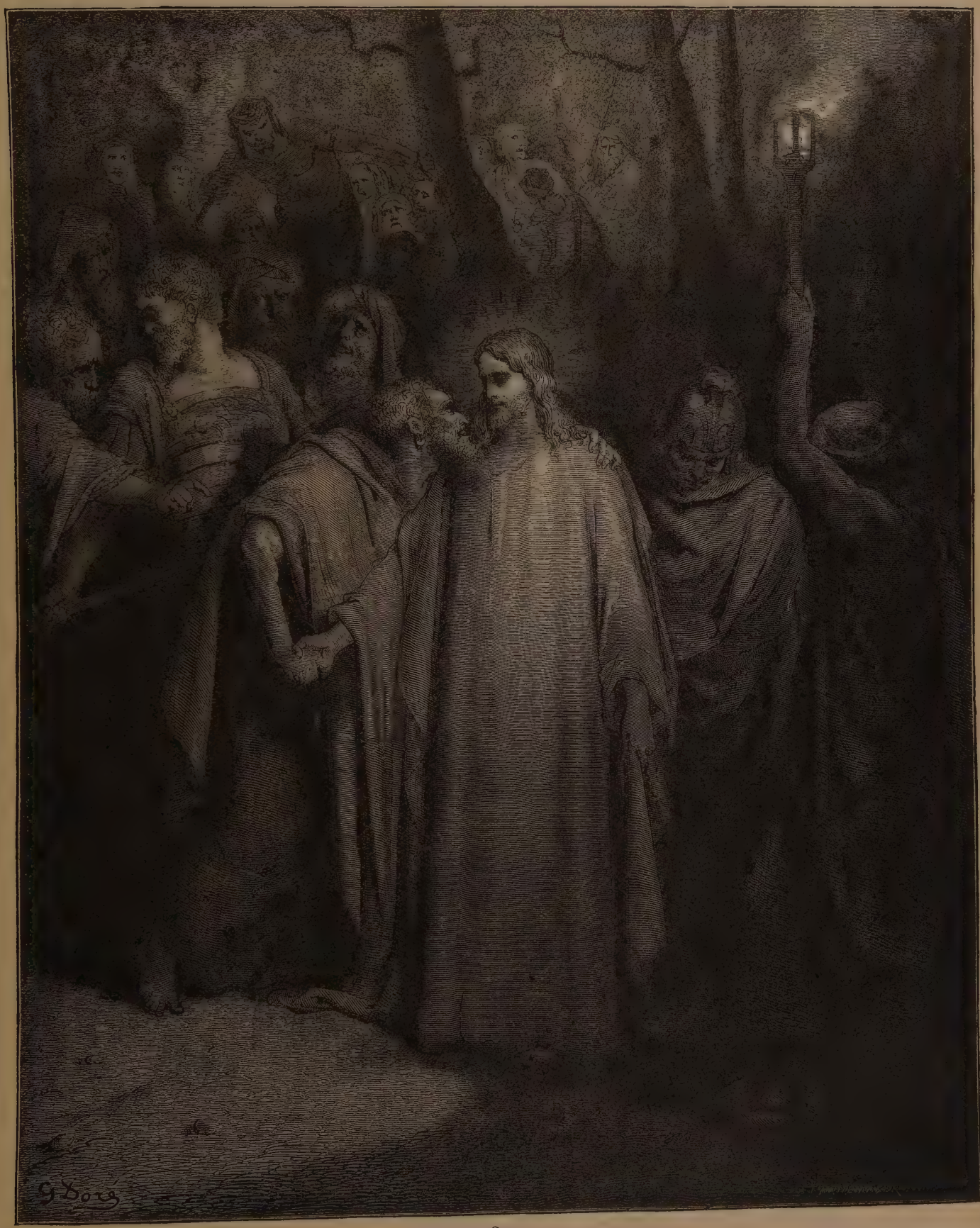
This design is one of the most affecting and beautiful of the Bible series. Every detail is wrought out with unusual care and precision. The landscape is rich and full, with mighty upspringing trees and gracefully sweeping branches, yielding turf and tufted masses of flowering plants; the sky is warm and tender, and an evening softness is in the air. The artist has been deeply moved by the incident, and as we gaze upon the rapt and holy countenance of Christ, upturned in prayer, with the disciples "sleeping for sorrow," all the sadness and solemnity of the scene are revealed to us.

G. Doré

THE BETRAYAL.

THIS scene of a treachery so tremendous that it has no parallel, is related by all of the four Evangelists. Judas, the arch-traitor,—he who had been with Jesus, had witnessed his miracles, his numberless deeds of mercy, and had associated with him as one of the chosen twelve—he of all others to betray his Lord, could bring no palliation for the deed. Untouched by the beauty and majesty of a spotless life, without mercy, he "persecuted the poor and needy man, that he might even slay the broken in heart." In the stillness of night, ruthless and determined, he stole upon his victim, and betrayed him, his Lord and Master, with a kiss.

The scene presents most vividly the tumult and confusion which have broken in upon this sacred retreat. The pressing, clamorous crowd, with flickering torches, led on by the cruel soldiery—all "come out as against a thief with swords and with staves"—form the background, against which are relieved the chief figures in this awful drama, Christ and Judas. What more striking than the contrast between the serene and sacred beauty of the countenance of Jesus, and the wicked and leering face of his betrayer!



CHRIST FAINTING UNDER THE CROSS.

See Mark xv.

THE artist has given his feeling upon this heart-touching incident most sympathetic and tender expression. Christ, crushed to the earth by the cruel weight of the cross, is a conception infinitely pitiful, and the sturdy and finely-drawn figure of "one Simon a Cyrenian" is energetic and noble to a high degree. The background shows the well-grouped Roman soldiers. The design is executed with great vigor.

THE FLAGELLATION.

See Mark xv.

THIS picture represents a mode of punishment so monstrous and cruel that the sensitive mind recoils from it with horror—a form imposed at that early day upon the most degraded criminals; but in its full reality it is more dreadful still, for it was he "by whose stripes ye were healed," "he who his own self bore our sins in his own body on the tree," he "who, for the joy that was set before him, endured the cross, despising the shame," who had this draught of bitterness added to his already overflowing cup. The artist has most sympathetically and admirably rendered the central subject, who, in figure and utter touchingness of submission and pain, must chain each tongue and move each heart to pity.

THE CRUCIFIXION.

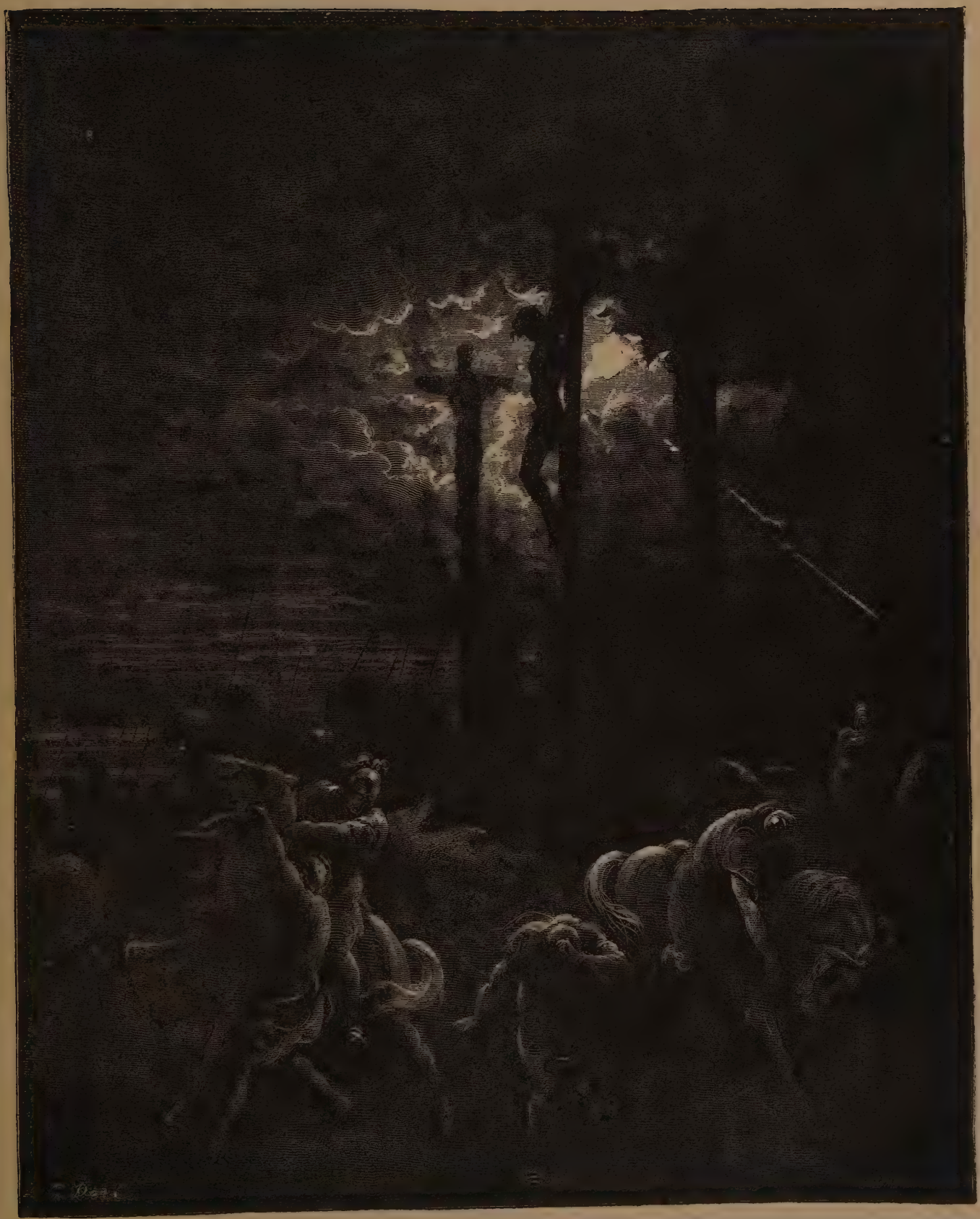
See Matthew xxvii.

HE artist, in this picture, strives to exhibit the phenomena of nature which accompanied the death of our Lord. The appalling blackness of the heavens he has illuminated with piercing rays of light, that reveal the ghastly details of the heart-rending scene. The mounted soldiery, the various spectators, dim and undefined in the cavernous obscurity, the shrouded women, the dying malefactors, the broad brilliancy of the lightning flash that brings out the person of the Redeemer into fullest prominence—all are details vivid and terribly effective as an artistic rendering of a scene which no human genius can ever hope to portray in colors equal to its reality. All the four Evangelists describe this thrilling event, though we have only noted the first in order.

CLOSE OF THE CRUCIFIXION.

See Matt. xxvii.

THE terror of the earthquake is upon the Roman Centurion and his guard; the fleeing horses, the distracted figures, the wild desire to escape from something too horrible for their untutored natures to endure, all prove the supernatural effect which this event has produced upon them, bidding them cry out, "Truly, this was the Son of God!" But "it is finished;" the deed is done; and the Powers of Darkness, vanquished utterly in their seeming triumph, which but makes to shine forth more brightly that "true Light, which lighteth every man that cometh into the world." The picture is wonderful—grand and sublime, with a loftiness all its own, and a power which the artist has rarely surpassed.



THE BURIAL OF JESUS.

See John xix.

"NOW, in the place where he was crucified, there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore, because of the Jews' preparation day; for the sepulchre was nigh at hand." At length the tragedy is over, and the silent form of him who only lived for others, and who died to win them eternal life, is borne to the tomb—not, indeed, to see corruption, but to gloriously rise again to his everlasting kingdom of happiness and peace. His mourning friends tenderly bear him from the bitter cross to his sepulchre. Joseph of Arimathea, Nicodemus, the weeping women—all are there, as yet unconscious of the resurrection morn, which is soon to gladden their hearts and verify so intensely to them that consolatory verse of the Psalmist, "Weeping may endure for a night, but joy cometh in the morning."

THE ANGEL AT THE SEPULCHRE.

See Matthew xxviii.

N the end of the Sabbath, as it began to dawn toward the first day of the week, came Mary Magdalene, and the other Mary, to see the sepulchre. And behold, there was a great earthquake, for the Angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it. His countenance was like lightning, and his raiment white as snow. And for fear of him, the keepers did shake, and became as dead men. And the Angel answered, and said unto the women, Fear not ye: for I know that ye seek Jesus, which was crucified. He is not here: for he is risen, as he said: come see the place where the Lord lay."

The gloom of the sepulchre, in this striking picture, is illuminated by the figure of the Angel of the Resurrection, the first glowing ray of consummated light that shoots over our hither side from the portals of the tomb since the world began—the dying out of the old, the dawning of the new. It falls first on woman, our brightest earthly comforter, and it is most appropriately from her eager lips that the disciples learn the joyful news. A charming picture—executed with telling force and power.

THE JOURNEY TO EMMAUS

See Luke xxiv.

THIS picture is one of the most touching and suggestive of the series illustrating the life and mission of Christ. Two of his disciples were at Jerusalem on the first day of the week, succeeding the crucifixion, and were among those who had been told by Mary Magdalene, Joanna, Mary the mother of James, and other women of Galilee, of the marvellous things they had witnessed at the tomb of Christ—that when they came to the sepulchre, the stone was rolled away and it was found empty, but that two men appeared in shining garments and said unto them, "He is not here, but is risen." The same day these disciples went to Emmaus, a village about seven miles distant from Jerusalem, and as they journeyed their thoughts were only of the wondrous things that had been told them, and of these they talked to one another. "And it came to pass that while they communed together and reasoned, Jesus himself drew near, and went with them. But their eyes were holden that they should not know him. And he said unto them, What manner of communications are these that ye have one to another as ye walk and are sad?" One of the two, named Cleopas, answered him, recounting all that had been told them at Jerusalem, and saying to him besides; "And certain of them which were with us went to the sepulchre, and found it even so as the women had said; but him they saw not." Then he said unto them, "O fools and slow of heart to believe all that the prophets have spoken. Ought not Christ to have suffered these things, and to enter into his glory? And beginning at Moses and all the prophets, he expounded unto them, in all the Scriptures, the things concerning himself."

The simple account given by the Evangelist of this meeting vividly impresses the mind with the solemnity of the occasion, and the same impression is conveyed in a quiet and beautiful way by the illustration. The figures are full of dignity, and both their attitude and expression betray the seriousness and gravity of the thoughts that occupy their minds. The countenance of Jesus is touchingly sad, and his companions appear awed and spell-bound by his discourse. Around them is a moveless scene. The air is hushed; the earth —even the shadowy town in the distance—seems left to them alone; while above them stretches the sky, vast, deep, and solemn as the night.

THE ASCENSION.

See Luke xxiv

OUR Lord's ministry is finished; the lowly boyhood, the struggling youth, the painful years of unswerving toil and benefaction, the closing scenes of an anguish immeasurable to mortal men—all are ended. The agony is past, the perfect work accomplished, the victory gained; and now, leading forth his beloved disciples, "as far as to Bethany," for one last and solemn farewell, "he lifted up his hands and blessed them.

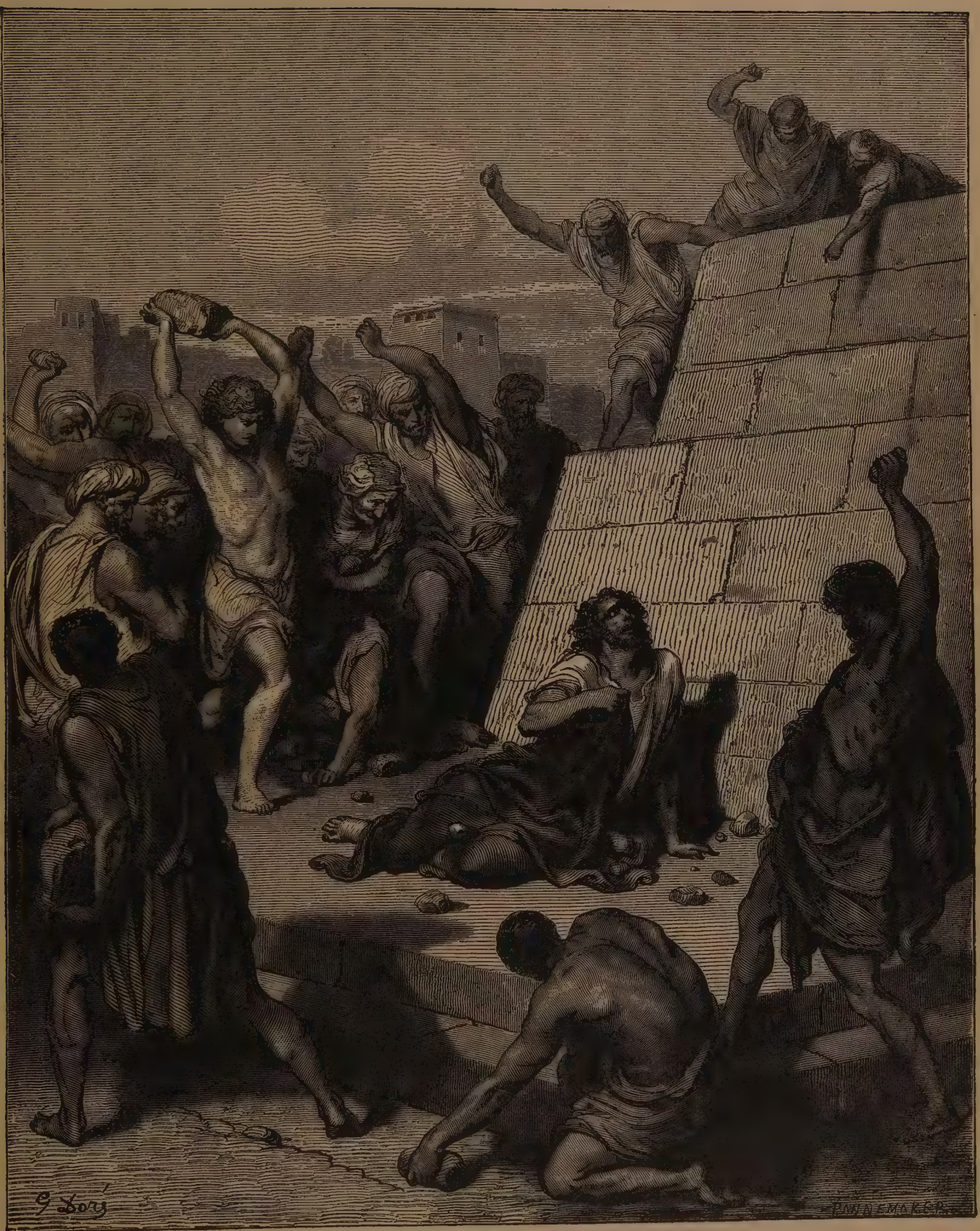
"And it came to pass, while he blessed them, he was parted from them, and carried up into heaven. And they worshipped him, and returned to Jerusalem, with great joy: and were continually in the Temple, praising and blessing God. Amen."

The ascending figure of our Saviour, rising above the group of his joyful yet sorrowing worshippers, is powerfully expressed—a wondrous upward flight against the profound depths of a perfect sky.

MARTYRDOM OF ST. STEPHEN.

See Acts vi, vii.

"AND in those days, when the number of the disciples was multiplied, there arose a murmuring of the Grecians against the Hebrews, because their widows were neglected in the daily ministration. Then the twelve called the multitude of the disciples unto them, and said, It is not reason that we should leave the word of God, and serve tables. Wherefore, brethren, look ye out among you seven men of honest report, full of the Holy Ghost and wisdom, whom we may appoint over this business. But we will give ourselves continually to prayer, and to the ministry of the word." "Stephen, a man full of faith and of the Holy Ghost," was one of these elected seven, and evidently a very prominent one among them, for it says of him that "Stephen, full of faith and power, did great wonders and miracles among the people." "Then there arose certain of the synagogue, which is called the synagogue of the Libertines, and Cyrenians, and Alexandrians, and of them of Cilicia, and of Asia, disputing with Stephen. And they were not able to resist the wisdom and the spirit by which he spake. Then they suborned men, which said, We have heard him speak blasphemous words against Moses, and against God." Brought before the High Priest and the Council, Stephen answers in a brief condensation of Hebrew history, consummating in an accusation of themselves as the "betrayers and murderers" of Jesus. Cut to the heart, they drag him out of the city and stone him. In the representation of this, the first Christian martyrdom, Stephen lies against the wall with lifted countenance, bearing the pitiless storm of missiles from his foes, who surround him in every attitude of deadly rage and malice.

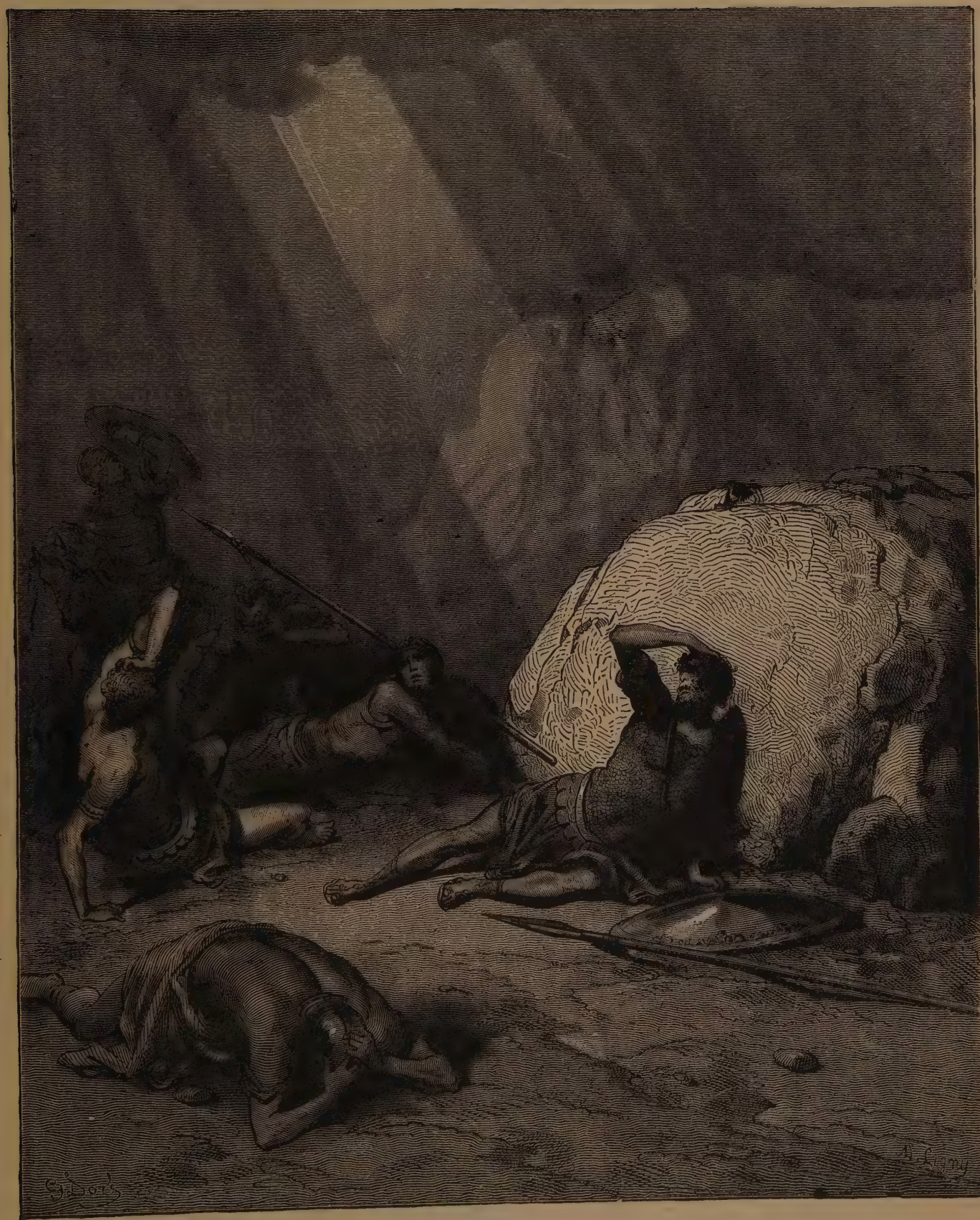


SAUL'S CONVERSION.

See Acts ix.

"AND Saul yet breathing out threatenings and slaughter against the disciples of the Lord, went unto the high Priest, and desired of him letters to Damascus, to the Synagogues, that if he found any of this way, whether they were men or women, he might bring them bound unto Jerusalem. And as he journeyed he came near Damascus, and suddenly there shined round about him a light from heaven. And he fell to the earth, and heard a voice saying unto him, Saul, Saul, why persecutest thou me? And he said, who art thou Lord? And the Lord said, I am Jesus whom thou persecutest: it is hard for thee to kick against the pricks. And he, trembling and astonished, said, Lord, what wilt thou have me to do? And the Lord said unto him, Arise, and go into the city, and it shall be told thee what thou must do. And the men which journeyed with him, stood speechless, hearing a voice, but seeing no man. And Saul arose from the earth, and when his eyes were opened, he saw no man; but they led him by the hand, and brought him into Damascus. And he was three days without sight, and neither did eat nor drink."

The moment chosen for this representation of the conversion of St. Paul is when the vivid light from heaven and the mysterious voice strike the fiery persecutor to the earth and scatter dismay and terror among his trembling attendants. The lithe and vigorous figure of the future Apostle to the Gentiles, his attitude of overwhelming wonder and surprise, are alike admirable, while the various postures of his affrighted retinue exemplify and heighten the dramatic splendor of the scene.



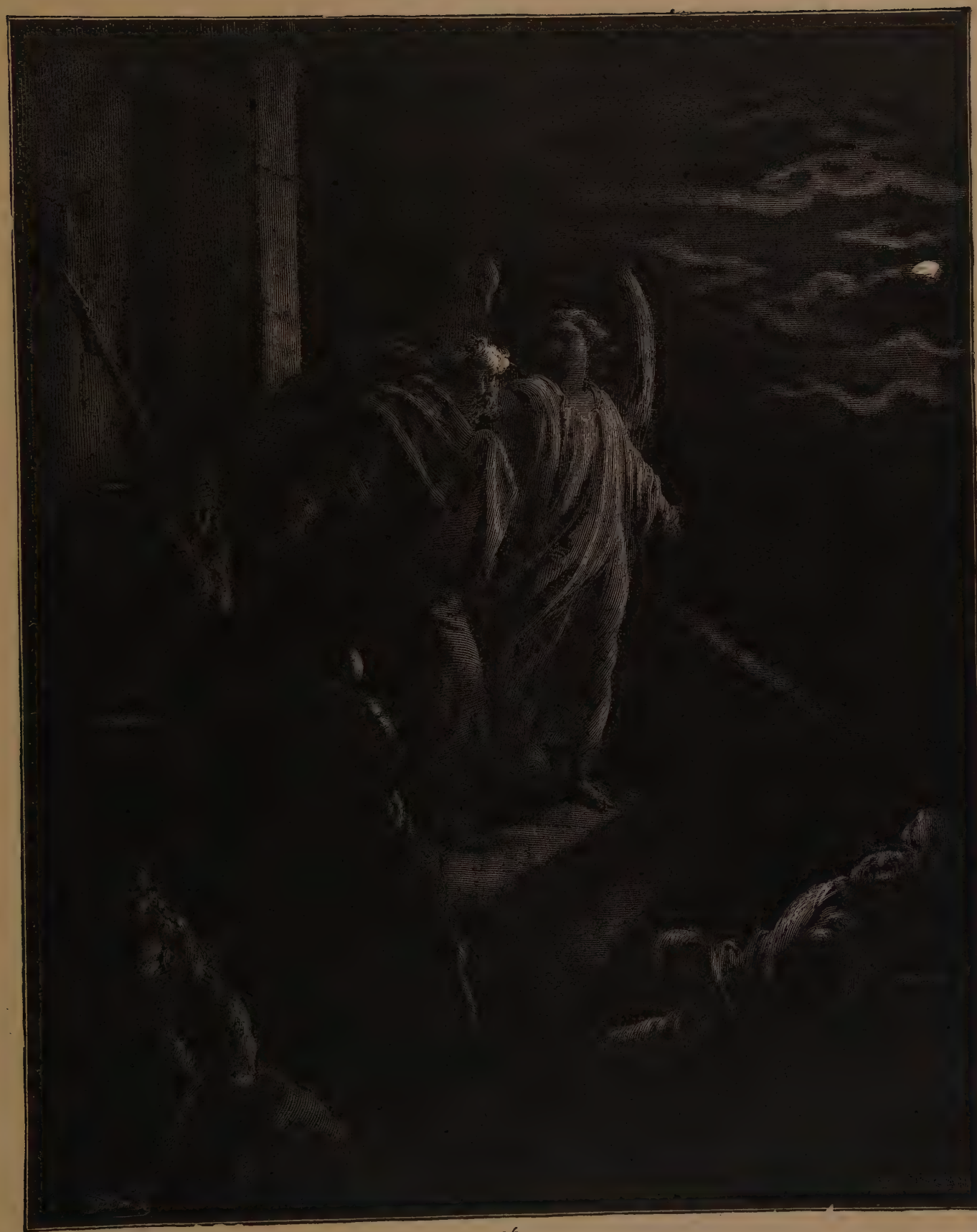
DELIVERANCE OF ST. PETER.

See Acts xii.

PETER, the impetuous Disciple, has been imprisoned. Since the first sharp lesson taught him of deep repentance and contrition at the denial of his Lord, many a buffet and check has been tempering his forward spirit. But Herod the king was at this time persecuting the church, and so prominent a personage as Peter could hardly have long escaped his notice; so, to please the Jews, he lays hands on the Apostle, and thrusts him into prison.

"Peter therefore was kept in prison, but prayer was made without ceasing of the Church unto God for him. And when Herod would have brought him forth, the same night Peter was sleeping between two Soldiers, bound with two chains, and the Keepers before the door kept the prison. And behold, the Angel of the Lord came upon him, and a light shined in the prison: and he smote Peter on the side, and raised him up, saying, Arise up quickly. And his chains fell off from his hands. And the Angel said unto him, Gird thyself, and bind on thy sandals: And so he did. And he saith unto him, Cast thy garments about thee, and follow me. And he went out, and followed him, and wist not that it was true which was done by the Angel: but thought he saw a vision. When they were past the first and the second ward, they came unto the iron gate that leadeth unto the city, which opened to them of his own accord; and they went out and passed on through one street, and forthwith the Angel departed from him."

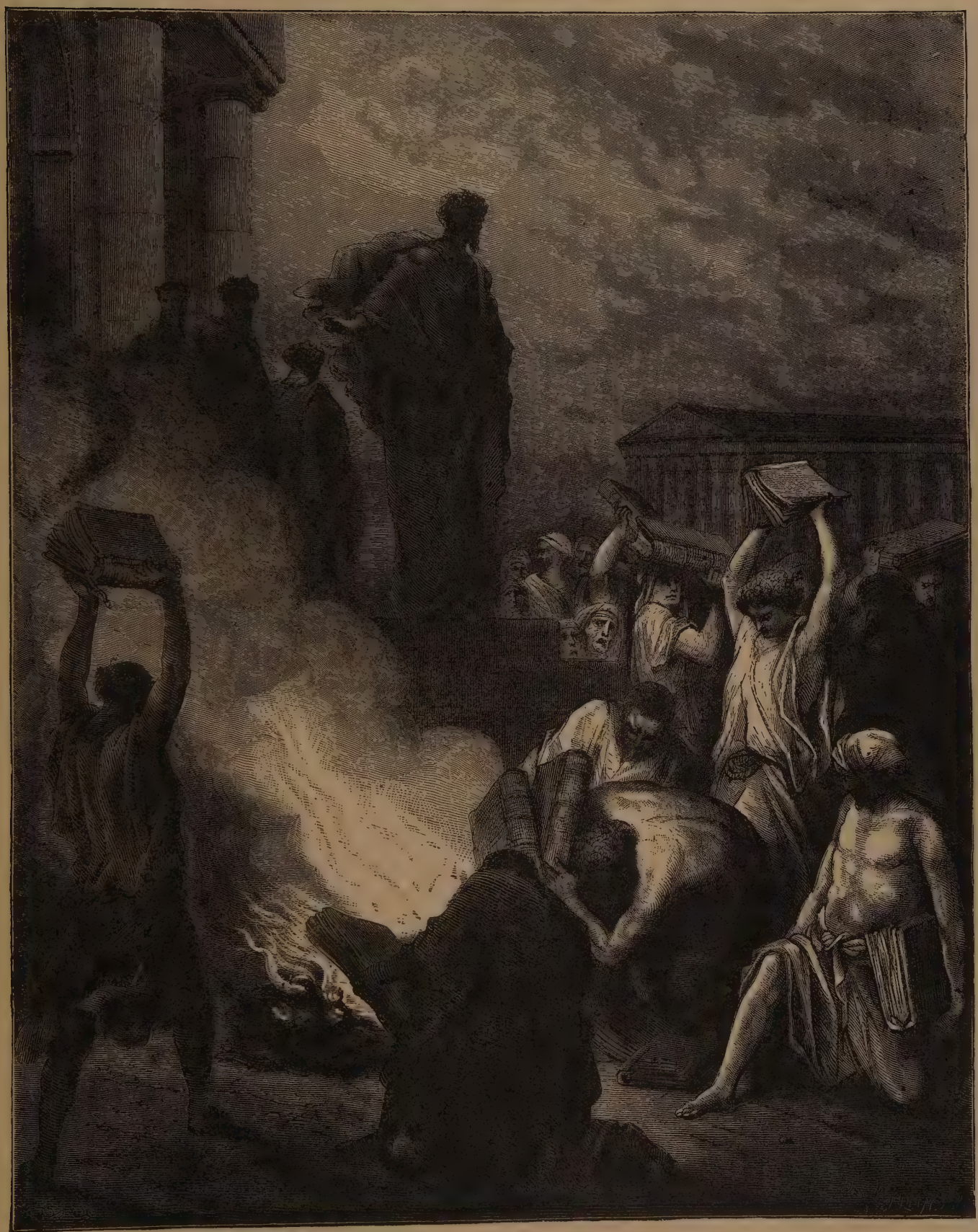
In representing this incident the artist has given us a wild night scene, with the angel leading the half unconscious Apostle down the rough stone steps, amid the sleeping guard —a vivid rendering, in every detail, of what was evidently the semi-unreality of the scene even to St. Peter himself.



PAUL AT EPHESUS.

See Acts xix.

FOR the space of two years Paul had been preaching at Ephesus. "And God wrought special miracles by the hand of Paul, so that from his body were brought unto the sick handkerchiefs or aprons, and the diseases departed from them, and the evil spirits went out of them." Thus the reputation of the Apostle became thoroughly known, and great reformation ensued, so that "the name of the Lord Jesus was magnified, and many that believed came, and confessed, and shewed their deeds. Many of them also which used curious arts, brought their books together and burned them before all men: and they counted the price of them, and found it fifty thousand pieces of silver. So mightily grew the word of God, and prevailed." The picture is full of life and motion. The zealous people are bringing their books to cast into the flame, Saint Paul exhorting and encouraging them from the steps of the temple.



PAUL MENACED BY THE JEWS.

See Acts xxi.

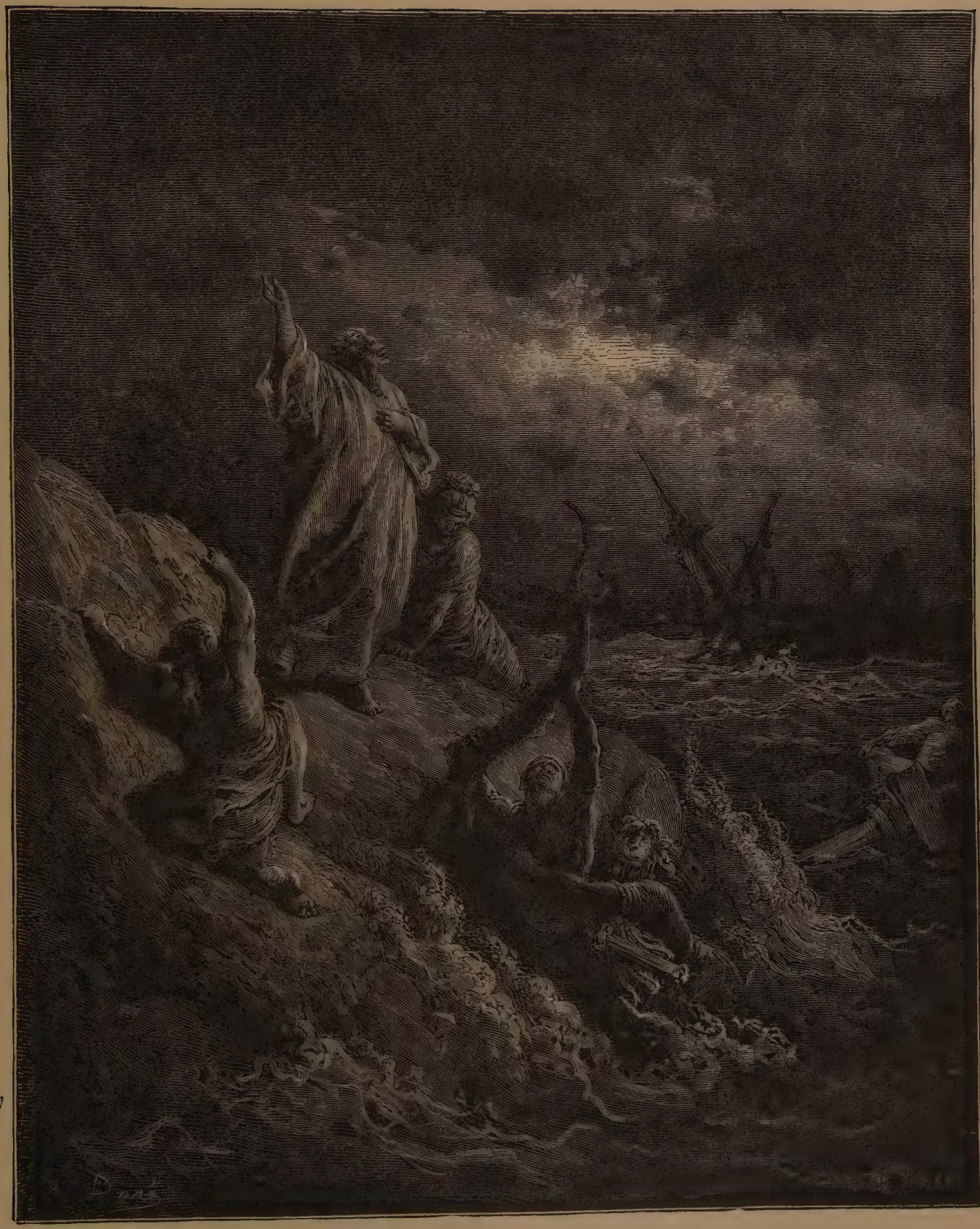
PAUL, on his returning journey to Jerusalem, is notified of his coming troubles in that city, but still he is determined to proceed. On his arrival he is again warned by the elders of the church, and in his precautions to avoid difficulties, seems only to have run into them. The thronging multitude, stirred up by the Jews, who had beheld him in the Temple, seize him, and he is in danger of being killed, when he is rescued by the Roman soldiery.

The engraving shows Paul on the castle stairs, "borne of the soldiers for the violence of the people," who form a confused mass of struggling figures below—one of those threatening and fearful mobs of which Jerusalem was often the scene, through national pride, religious zeal and hatred towards their oppressors.

PAUL'S SHIPWRECK.

See Acts xxvii.

ST. PAUL'S shipwreck, of which he himself has given so vivid an account, has ever been considered one of the most striking episodes of his life. The island of Malta—supposed to be the ancient Melita—was probably the scene of this disaster, and St. Paul's Bay is now shown to the curious tourist as the veritable locality. In the present engraving the prominent figure of St. Paul dominates over a stormy sea, strewn with pieces of the wreck, while the inmates of the ship are struggling in various attitudes and ways to the shore.



DEATH ON THE PALE HORSE.

See Revelation vi.

THE description of this scene in Holy Writ is one of the most vivid and wonderful of the utterances of the inspired Exile of Patmos—"And I looked, and behold, a pale horse, and his name that sat on him was Death, and hell followed with him." It is the opening of the fourth seal.

In his treatment of this subject M. Dorè has shown the fine imaginative quality of his thought. The subject is difficult—one easily exaggerated; but he seems to have kept himself under proper restraint, without at all impairing his facility, originality or inventive power. The design is grand and mysterious, as befits the theme. The headlong career of the apocalyptic steed, with fiery nostrils and wildly flowing mane, the fearful blackness through which it flashes its resistless way, the terrible figure of death with its attendant train of fiends—all fill the beholder with a nameless dread.

DATE DUE

MAR 02 1995
JUN 1 2005
FEB 2 1996
MAY 2 1 2008
DEC 13 1996
MAY 7 1997
MAY 12 2008
MAY 16 1997
MAY 20 1998
RECEIVED
APR 02 1998
CIRC. DEPT.
APR 14 1998
JAN 25 1999
DEC 5 1999
MAR 15 2000
MAR 28 2000
JUN 11 2001
MAY 3 2002

GAYLORD
PRINTED IN U.S.A.

N 4480
8027
D73 The Dore Bible
Gallery /
G. Dore

Flora Lamson Hewlett Library
Graduate Theological Union
2400 Ridge Road
Berkeley, CA 94709

DEMCO

GTU Library
3 2400 00320 8802

GTU Library
2400 Ridge Road
Berkeley, CA 94709
For renewals call (510) 649-2500
All items are subject to recall